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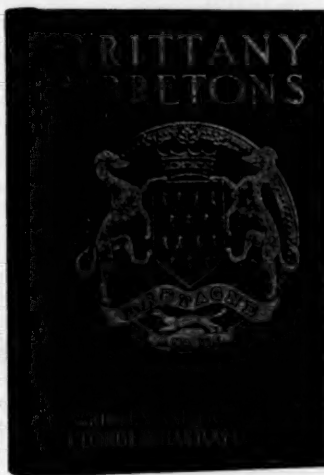
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## A PROPHET OF RIGHTEOUSNESS.

The great preacher and even greater citizen whose half-century of life was ended half a century ago is commemorated during the present week by exercises held in Chicago, enlisting the services of leaders of religious and secular thought gathered from far and wide to honor a great spiritual force. If ever a man deserved well of his fellows, it was Theodore Parker, whose strong and noble personality shines in an ever clearer light as the age in which he lived and labored recedes from our view. The present celebration is significant of several things. It betokens the posthumous reward of which a good man is assured however prejudice may withhold it during his lifetime. It shows the softening of old animosities under the healing influence of the years. It indicates the widening of the thoughts of men with the process of the suns and the slow but sure advance of liberalism in the sphere of religious discussion. The work of such men is like the ministry of the Red Cross upon the battle-field, forecasting the transition of the world from the age in which warfare is possible to the age in which smiling harvests shall enter into lasting possession of the erst ensanguined meadows. Incidentally, the fact that Chicago rather than Boston is the place in which Parker's memory is this week chiefly honored is highly significant, denoting as it does the occupancy by the idealism which he preached of what was to him only a frontier outpost of the national civilization.

Prejudice dies hard, and the bitterness with which Parker was assailed while he lived still finds an occasional echo. The invitation to join in the celebration sent to such as might presumably wish to coöperate elicited a curious variety of responses. About fifteen per cent of the whole number invited replied with an uncompromising "No." The others expressed approval with varying degrees of cordiality, ranging from unqualified enthusiasm to very reserved and guarded forms of acceptance. One clergyman wrote: "The world owes a vast debt to Theodore Parker. He was the prophet of everything large and catholic and beautiful in the religious consciousness and life. He richly deserves our reverence and love." But another member of the clerical profession (evidently

turning one eye in thought upon the congregation) wrote: "I would be misunderstood if I should sign the call. Kindly excuse me, and allow me to attend as many sessions as I may be able when the meetings are held." Between these two expressions of opinion there is a considerable difference, but a still wider gulf exists between either of them and the following truly "moss-back" clerical utterance: "My conviction is that the world would be better off if Theodore Parker had never lived nor written. His denial of the fundamentals of historic Christianity has, in my judgment, been a curse to New England, and all who have been influenced by it. While New England has grown in head, it has decayed at heart, through the influence of leaders like Theodore Parker." Such words as these, which the prodigious Cotton Mather would feelingly endorse, could he revisit the glimpses of the moon and learn the degenerate doctrines now preached in his own pulpit, show that the missionary opportunities of liberalism are still considerable. But we are not sure that we are not more in sympathy with this attitude than with that of the man who, for the sake of appearances, would rather not stand up and be counted.

The student who delights in historical parallels will find it interesting to compare the cases of Theodore Parker and Thomas Paine. Both professed substantially the same form of Unitarian belief; both boldly proclaimed the Rights of Man and served (like Heine) as valiant soldiers in the War of Liberation; both incurred that *odium theologicum* which holds no slander too vile, and no weapon too base, to direct against the assailants of the citadel of orthodoxy. And both now have their meed of honor, tardily bestowed and not yet in full measure, as patriots and thinkers who lived before the time was ripe for them, who knew ingratitude and misrepresentation and calumny, and who gladly suffered these things for the faith that was theirs. It has taken a long while for the mists to clear away from their figures, and for their commanding stature to become fully revealed.

That fine old specimen of the crusted Tory, Governor Berkeley of Virginia, complained of those among the clergy who indulged in the pernicious practice of applying their pulpit teachings to practical affairs and questions of the day. His advice to them was that they should pray more and preach less. The New Englanders who found their consciences uncomfortably troubled by Theodore Parker's exhortations would have thought Governor

Berkeley a very fountain-head of wisdom. For Parker always went straight to the point. "I have preached against intemperance, showing the monstrous evil of drunkenness, the material and moral ruin it works so widely. My first offence in preaching came when I first spoke on the misery occasioned by this ghastly vice. The victims of it sat before me, and were in great wrath; they never forgave me." And so it was with the sin of covetousness, and the tyranny of the rich over the poor, and the lack of inspiring ideals in education, and the subjection of women, and the exaltation of law above justice, and the worship of political idols with feet of clay, and the wickedness of war, and the infamy of slavery, that "sum of all villainies," and the errors of the ecclesiastical theology, "the most fatal mischiefs in the land." These matters are in their nature contentious, and their discussion in the light of truth and reason during the forties and fifties was a braver thing than it would be now. But Parker never shrank from what he believed to be his duty as a spiritual leader, and while angry passions rose and surged about him, held steadily to his course. It is for this forthright manliness and sincerity that we honor him to-day, and realize how much he helped in the crusade against the evils which chiefly enlisted his voice and pen.

We have called Parker a prophet of righteousness, for in that character he may now clearly be viewed. We hear much mouthing about righteousness in our own day — and in one notable instance — but what lip-service it often appears when we attempt to square it with the practice of those who preach it! In Parker's case there was no such antagonism between thought and act, and his life was the exemplification of his creed. He not only declaimed against intemperance and corrupt politics and evil social conditions, but he was an active worker in the cause of reform. He was not content to inveigh against slavery from the pulpit, but when occasion offered he aided with his own arm in the rescue of the fugitive slave. And he was a prophet because the eternal verities were apparent to him. In every cause for which he wrought, time has shown more and more distinctly that his judgment was sound and his vision clear; the path of progress has been ever since, and still remains, in almost every case that which he indicated to a stubborn and incredulous public. A bare twelvemonth before his death, he could make the proud boast that a subsequent half-century has amply justified: "In the last dozen years, I think scarcely



any American, not holding a political office, has touched the minds of so many men, by freely speaking on matters of the greatest importance, for this day and for ages to come. I am sure I have uttered great truths, and such are never spoken in vain."

In his discourse upon the life of Webster, Parker said: "The two chief forms of American action are Business and Politics,—the commercial and the political form. The two humbler forms of our activity,—the Church and the Press, the ecclesiastic and the literary form,—are subservient to the others." When near the end of his days, he amplified this statement as follows:

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3. The organized ecclesiastical power, the various sects which, though quite unlike, yet all mainly agree in their fundamental principle of vicariousness—an alleged revelation, instead of actual human faculties, salvation from God's wrath and eternal ruin, by the atoning blood of crucified God. This is more able than either of the others; and though often despised, in a few years can control them both. In this generation no American politician dares affront it.

4. The organized literary power, the endowed colleges, the periodical press, with its triple multitude of journals—commercial, political, theological—and sectarian tracts. This has no original ideas, but diffuses the opinions of the other powers whom it represents, whose will it serves, whose kaleidoscope it is."

Could anyone make a keener and truer analysis than this of the America of our own day? We point to it in justification (if any be needed) of the present celebration of the life of Theodore Parker, preacher, patriot, and prophet of righteousness. A number of the eminent men who replied to the invitation which asked for their cooperation in the memorial exercises of this week confessed that they knew next to nothing at first hand of Parker's work. We would like to suggest, in closing these remarks, that the new centennial edition of his collected writings consists largely of matter which is by no means outdated by the lapse of years, and which is still capable of serving as a fountain of inspiration for all generous souls.

#### THE CENTENARY OF MUSSET.\*

All the dreams of French Romanticism are recalled by the centenary of Alfred de Musset; for the life of this poet might be said to typify the history of the Romantic School. Never did the genius of "Young France" come to such a sudden flowering as in 1830; and this spirit of youth Musset personifies in all its vivid brevity. A nervous, precociously brilliant boy, he recited his first verses, at seventeen, in the *salon* of Charles Nodier; and the long-haired Romanticists petted and spoiled the youth, unconscious that he was to become their *enfant terrible*. Famous at twenty, Musset lived the life of a dandy, dividing his time between society, his café, and the writing of Byronic verses. A gay young Epicurean, he remained heart-whole and fancy-free until he met George Sand, in his twenty-second year. How he fell in love with that passionate Egeria, eight years his senior, and how his fickle muse betrayed and abandoned him within the year, everyone knows in this age of literary gossip; and everyone knows how this catastrophe gave us Musset's greatest poems, written in anguish and blotted with his tears. The permanent effects of this experience upon the poet's character have been variously estimated, some critics entirely absolving George Sand from blame; but however that may be, it is true that Musset never outgrew his disillusionment. A victim of Romantic ideals, we find him, at thirty, exhausted in mind and shipwrecked in morals, yet destined none the less to drag his genius for sixteen years through Paris gutters, until the curtain fell upon the sordid tragedy.

It is not an edifying story, especially in its pitiful ending. A veritable spoiled child, as M. Faguet calls him, Alfred de Musset remained a spoiled child to the end of his days. To a nature such as his, life itself could teach little or nothing. A voluptuary as well as a dreamer, all that he got out of his search after happiness was a philosophy of disillusion; and his was a despair which lacked the force to take refuge in the objective world. He could not cry with Candide, "Il faut cultiver notre jardin." And so we feel that one thing was lacking to his destiny—the early death which consecrates a poet as dear to the gods. Why was he not taken away at thirty, to join the immortal company of Chatterton, Keats, and Shelley? Alas for Musset, in his later years his poetic muse had all but left him, and the muse of debauch rarely beguiled his pen.

In a life begun under such brilliant auspices, one cannot but regret so sordid an ending. Yet for all this, for all that he died at forty-six, Alfred de Musset takes his place in the history of French literature as the poet of Youth. It wells up in his early plays and verses like the sap of April,—youth in all its exuberance, effervescent with energy, overflowing with the restless fancies of an awakened imagination and a quenchless curiosity. "One must love many things in life," cries the poet, uncon-

\* Born December 11, 1810.

sciously paraphrasing the Italian street-song translated by Rossetti —

"Il faut dans ce bas monde aimer beaucoup de choses,  
Pour savoir, après tout, ce qu'on aime le mieux;  
Les bonbons, l'Océan, le jeu, l'azur des cieux,  
Les femmes, les chevaux, les lauriers et les roses."

All of youth's thirst for experience burns in the early work of Alfred de Musset. All of youth's changing moods are there—sentiment, passion, and revolt; and, playing over all, the prankish humor of a young faun. Even opposites find place in its variety of moods, for in that first volume are revealed a lighter hearted Don Juan and a lesser Lamartine. "En littérature on est toujours fils de quelqu'un"; and Byron, we must remember, lay beside Shakespeare and Schiller on the *table de nuit* of the French Romanticists. Musset, however, never consciously imitated anyone; indeed, he did not need to. There were so many themes to weave into plays or poems: love and life, and all the emotions of youth. There were so many moods, so many measures; and his lute knew them all in turn. All the wit and mischief of the Paris gamin bubble up in the "Ballade à la Lune"; all the fervor of a boy's revolt against convention overflows in "Mardoche" and "Les Marrons du feu." There is melancholy, too, in some of his verses; but we need not take it very seriously. "It is so pleasant to think oneself unhappy," says Musset in his autobiographical novel, "when one is only empty and bored." Lamartine, of course, had made pessimism fashionable, and no one could escape it in 1830; but if our young poet yielded a moment to its spell, his real attitude may be seen in his hero Rafael, who has rejected melancholy and "given his life to the lazy god of Fancy." In fact, Don Rafael is no other than his creator Musset, in all the pride and spirit of his twentieth year.

Of course, all of these early poems deal with love. Inexperienced as yet, Musset already reveals his temperament; through all the objectless passion of these verses we see the disillusionment that must come. At twenty-two, his knowledge of love is mainly literary; and if we turn for its sources to his favorite books, we shall find that they were the Decameron and "Manon Lescaut," the novels of Crébillon and Louvet de Couvray. Such, alas, was Musset's early reading; and this is why our poet's ideal of love, as it appears throughout his plays and poems, reveals itself as a curious mixture of Romantic aspiration and the pagan spirit of the Regency or of the Renaissance. "An Italian of the Renaissance," M. Séché calls him; and the frontispiece of Mme. Barine's biography represents the young poet in the costume of an Italian page. Let us retain this phrase, admirably borne out as it is by Musset's preference for Italian subjects in his plays; for it becomes pregnant with meaning when we consider all that this pagan spirit brought him later, in Dead-Sea fruit. At twenty-two, however, we have only a boy's vague craving for passion, and the love of love as he imagined it—as every poet

had imagined it, one might say, since J. J. Rousseau and Chateaubriand. The young Musset is all eagerness to live, to strip the tree of knowledge with both hands. He would have liked to be Don Juan, as he says in his "Namouna"; and indeed he was himself his very hero—Don Juan haunted through all his loves by an unattainable ideal.

Such is the Musset "before George Sand." The Musset that came after is a more tragic figure, and the love he sings, in the splendid "Nuits" that voice his passion and his despair, is now a terrible reality. No wilful fancy of a sensuous imagination is this, but love in the presence, burning with all the passionate regret of a wrecked hope and a shattered ideal. In "Souvenir" we have a calmer mood, love in its regret for a past idealized by time; and in the matchless stanzas to la Malibran, love thrilled with the tragedy of death and the longing for an immortal life. In an earthlier sense Musset might have said with Dante:

"Io mi son un che, quando  
Amor mi spira, noto, ed a quel modo  
Che d'èta dentro, vo significando."

His is no divine Beatrice, certainly; yet none the less, in many lines of his best poems he did at least catch a glimpse of

"L'Amor che muove il sole e l'altre stelle."

We have here the significance of Alfred de Musset in the poetry of France. No other poet so exalts love into a religion. No other poet believes in it so absolutely, or celebrates the necessity of belief in such an endless hymn. Let us quote his credo, as we find it in "La Nuit d'Août":

"Puisque, jusqu'aux rochers tout se change en poussière;  
Puisque tout meurt ce soir pour revivre demain;  
Puisque c'est un engrais que le meurtre et la guerre  
Puisque sur une tombe on voit sortir de terre  
Le brin d'herbe sacrée qui nous donne le pain;

"O muse! que m'importe ou la mort ou la vie?  
J'aime, et je veux pâlir; j'aime et je veux souffrir;  
J'aime, et pour un baiser je donne mon génie;  
J'aime, et je veux sentir sur ma joue amaigrie  
Ruisseler une source impossible à tarir.

"J'aime, et je veux chanter la joie et la paresse,  
Ma folle expérience et mes soucis d'un jour,  
Et je veux raconter et répéter sans cesse  
Qu'après avoir juré de vivre sans maîtresse  
J'ai fait serment de vivre et de mourir d'amour.

"Dépouille devant tous l'orgueil qui te dévore,  
Cœur gonflé d'amertume et qui t'es cru fermé;  
Aime et tu renaîtras; fais-toi fleur pour éclore,  
Après avoir souffert, il faut souffrir encore,  
Il faut aimer sans cesse, après avoir aimé."

For the Anglo-Saxon, with his virile conception of life, there is a moral weakness implied in this idolatry of emotion; it is especially evident in the second stanza. But we are not dealing here with Musset as a moral creature, but as a poet; and the most severe of critics cannot deny that in this undivided worship lay material for splendid flights of impassioned lyricism. His religion of love made Musset as a poet, it made him as a playwright and a novelist; and his life-long devotion to this ideal gave us a volume which in the range and depth of

its passion might almost be called the breviary of love. The very perfume of departed youth breathes from the pages of these plays and poems, and the odor of spring-time clings to them like the scent of April violets. Some would object that they are hot-house violets, but surely that does not alter their color or spoil their delicate perfume.

Well! we can see now why Musset was the idol of his contemporaries; we can understand why his admirers once outnumbered Victor Hugo's. We realize why his comedies and dramatic proverbs, in which he catches a breath of the true Shakespearian fancy, still hold their own upon the boards of the Comédie Française. "It is not enough to be admired," he says in one of his poems, "one must be loved too." Alfred de Musset was both admired and loved. "The favorite poet of France," as Taine called him years ago, his popularity, temporarily obscured by the symbolists and the Banville school, lies safe in the hearts of the older generation. No permanent eclipse can fall upon this singer of youth. No change of literary fashion can overthrow a poet who, dandy of letters as he was, never wrote a line save in absolute sincerity to his mood. We wonder so often, when reading Victor Hugo, whether his finest flights are not merely feats of rhetorical *maëstria*. Not so with Musset. His vision of the poet is the pelican tearing out its heart to feed its young; this is his secret of truth in art:

"Ah! frappe-toi le cœur, c'est là qu'est le génie,  
C'est là qu'est la pitié, la souffrance et l'amour."

This advice to a fellow-poet was written in 1832, several months before Musset met George Sand. How much Musset owed to Sand, how much his art gained from the woman who made him suffer, has long been dinned into our ears; Mme. Sand's admirers have even said that she taught his pen sincerity and truth. To us, perhaps, the fact might seem probable; the mad irony and licence of his earlier poems ring false to Anglo-Saxon ears. We prefer the sweet seriousness of the English muses; and Byron, that great nonconformist, has always been more popular on the Continent than in America or at home. But Frenchmen are not Anglo-Saxons, and few Frenchmen would admit that the use of irony evinces insincerity, or indicates aught but the expression of an ironical mood. No! wanton as she is, Musset's early muse is the poet's very self; all that suffering did for him later was to absorb him into a great experience, absorb him so fully that the sprites of wit and irony were for the time forgotten. For the born ironist, sorrow is the ultimate reality; and sorrow alone, by taking from him the power of self-detachment, can give his art unity of emotional effect.

So much, at least, George Sand did for Alfred de Musset. She made him suffer, and the world is the gainer by a few splendid lyrics. But the price he paid for their perfection! That high lyrical note, of course, could not last; it perished with the "Nuits," with the verses to Lamartine and to

la Malibran, and with "Souvenir." And the poet, unable to readjust himself to reality, fell back into irony in his later verses,—an irony deepened by disappointed hopes, the residuum of disillusion and departed dreams.

It is a very human story after all, and the note of bitter experience that runs through Musset's plays and verse touches us, almost in spite of ourselves, with a sense of pity and regret for a talent thrown away. We have all dreamed of a fairer life than this is; we have all given voice to Musset's cry:

"Ah! si la rêverie était toujours possible!  
Et si le sonnambule, en étendant la main,  
Ne trouvait pas toujours la nature inflexible  
Qui lui heurte le front contre un pilier d'airain."

We have all bruised our foreheads against the pillars of bronze; and most of us have learned to accept the facts of life into our philosophy. Alfred de Musset never did. Till the end of his days he kept clutching at the soap-bubbles of illusion, never daunted by the drops of water he received in his eager eyes. He was predestined to suffer, to suffer and to succumb. Moreover, his impressionability made him the plaything of life. His *accès de nerfs* in his boyhood, of which we read in Barine, would be enough to explain his nature, did we need evidence to convince us of his physical unfitness for a life of self-control. For Musset's final shipwreck, like Poe's, is implied in his character. It lies revealed in the mad objectless passion of his early verses, through which the lust of life in all its fullness already burns; the wood that feeds it still green, but sending up even then such a feverish flame! He was, in fine, a Romantic epicurean; and an epicurean to whom even pain was preferable to the tedium of stilled emotions. And if anything more were needed to exhibit this hedonism, solely concerned with getting every emotion out of youth while it lasted — *donec virenti canities abest* — we may surely find it in the verses "A une Morte," whose melody leads so wonderfully up to the almost intolerable pathos of the final chord:

"Elle est morte et n'a point vécu.  
Elle faisait semblant de vivre.  
De son main est tombé le livre  
Dans lequel elle n'a rien lu."

The obverse of the picture has the added pathos of reality. When Musset wrote these lines, he had lived, and his genius was all but dead. His book — "*le livre du cœur*," as he called it, — was all too soon read through, read and re-read until all meaning had faded from the words. He had realized, by this time, that one cannot re-live an impression; that the emotions wear away in successive experiences, as a gold coin loses the freshness of its imprint and its first soft bloom. "Everything passes away like smoke," he cries, "everything except *ennui*." His heart is now "a solitude," "a tomb"; his brain "an empty fire-place filled with ashes." He envies Nodier, thirty years older than himself, the eternal youth which bubbles up in his "Stances" — verses



written to Musset in the year Nodier died. And, scarcely out of his twenties, he falls back upon the thought that "happy memories are, perhaps, more real than happiness itself."

When death overtook him, in May 1857, Alfred de Musset was ready. Tired and disillusioned, worn out with life as he had conceived it, he closed his eyes at last with the words: "*Enfin je vais dormir.*"

LEWIS PIAGET SHANKS.

### CASUAL COMMENT.

THE ELEVEN NEW ADMISSIONS TO THE HALL OF FAME show noteworthy and commendable selections. Ninety-seven ballots were cast, and fifty-one votes were required for election. New England is largely represented, and two women are among the eleven elect. The list is as follows, with the number of votes cast for each name: Harriet Beecher Stowe, 74; Oliver Wendell Holmes, 69; Edgar Allan Poe, 69; Roger Williams, 64; James Fenimore Cooper, 62; Phillips Brooks, 60; William Cullen Bryant, 59; Frances E. Willard, 56; Andrew Jackson, 53; George Bancroft, 53; John Lothrop Motley, 51. At last Poe comes in by a handsome majority, and Holmes gains twenty votes over the number cast for him five years ago—such is the beneficial effect of his recent centenary. Mrs. Stowe receives a vote surpassed by only fifteen previous names. Eleven bronze tablets for the eleven new names will be designed, each bearing a fitting sentiment from the pen or lips of the person it commemorates, and the formal unveiling is expected to take place in October of next year. Among the almost-elected candidates at this latest balloting occur the names of Parkman, Samuel Adams, Mark Hopkins, Charlotte Cushman, and Lucretia Mott.

THE CLASSICS IN THE SLUMS might be thought unlikely to find readers, but they find what is even more astonishing—buyers; and as the books are bought chiefly in unornamental editions, it must be for purposes of reading rather than display. These buyers, however, are not of our own Anglo-Saxon stock. One must go among the organ-grinding, fruit-selling, peanut-vending population of our larger cities to find these purchasers of Dante and Petrarch and Tasso, of Goldoni and Manzoni and Silvio Pellico, as also (in Italian versions) of Shakespeare, Voltaire, Virgil, Plautus, Macaulay, Dickens, Cooper, and many others. Side by side with macaroni and cigars and cheap jewelry, many a little shop in the Italian quarter maintains its stock of standard authors, often in ten-cent paper editions, but not infrequently in more pretentious and more durable form. "La Casa Trista" of Dickens and "Il Corsaro Rosso" of Cooper, with Sheridan's "La Scuola della Maldicenza," and some of Hawthorne's stories collected under the title "Racconti di Far-West," compete with native Italian literature for Giovanni's and Jacopo's and Pietro's hard-earned pennies. As

long as these poor children of sunny Italy manifest their spontaneous love of good reading by buying it, and of good pictures and statuary by thronging our art museums on Sundays and holidays, and of good music by packing the galleries of our opera houses on Italian-opera nights, what more hopeful class of immigrants could we desire to leaven the lump of our materialism and our stolid content with worldly prosperity?

LIBRARY SCIENCE AND BIBLIOGRAPHY IN ITALY appear to be in a sad state of neglect. In view of the coming exposition at Turin and the proposed exhibition of books in connection with it, the Italian government appointed a commission to visit the various national libraries of the country and make selections for what is likely to be an exceptionally fine display of rare and beautiful volumes. This quest has revealed an astonishing state of neglect and incompetence in the management of some of these libraries. It is reported of the Vittorio Emanuele Library in Rome that its staff is largely composed of lackadaisical directors, harmless lunatics, chronic invalids, incapacitated octogenarians, and women of hopelessly idiosyncratic peculiarities. Disregard of library hours and library duties is the rule and not the exception. One assistant librarian has been absent from his post for eight months, another seems to have settled permanently in Cairo, and a third is resting from his labors behind iron bars, being in prison on a sentence for burglary. Wholesale mutilation of valuable works, singly and in sets, is reported. In short, Italian libraries might fairly be conceived of as on the rapid road to ruin; but it may be that the instances of mismanagement and neglect pointed out by the commission are exceptional, not the rule. Let us hope so. Complaint is also made of the incapacity of the editorial staff appointed by the government to prepare a number of costly reproductions of historical works at the expense of the Ministry of Public Instruction. To these editors Duns Scotus is so entirely unknown that his works, as found in the library at Subiaco, are described in two separate sections of a book on the monasteries of Subiaco, as the writings of a Signor Scotus and again as those of a Signor Duma. And yet it was Italy that gave to the world, or more especially to the British Museum, an Antonio Panizzi, of honored memory.

FREAKS OF LITERARY CENSORSHIP are often amusing to the dispassionate observer, while not infrequently maddening to those more closely concerned with the censored wares. In a certain town not a million miles from Plymouth Rock, the open sale of Boccaccio, even in the original Italian, is discouraged if not forbidden, while the vending of Chaucer, complete and unexpurgated, in the not very obscure English of his day, no one dreams of protesting against. From across the water we hear that Mr. Laurence Housman, author of "An Englishwoman's Love-Letters," has been annoyed by the



ensor's rejection of his recent play, "Pains and Penalties," but that his anonymous version, or adaptation, of Aristophanes's "Lysistrata" went through without demur, although certain plain-spoken passages excited public comment even after they had been toned down by the management from that unmitigated Aristophanic frankness of expression which the censor had allowed to pass. An ancient name will cover a multitude of sins. In how many Puritan families has the Bible been periodically and conscientiously read through from cover to cover, while anything branded with the name of a novel, even a Waverley novel, and any work written for the stage, even a play of Shakespeare, have been banished from the house with pious shudders!

THE ACHIEVEMENT OF A YANKEE PRINTER, who was among the last surviving "forty-niners," and had in maturer life become a Methodist minister, strikes a reader of his obituary as probably unique. Taking a supply of type with him when he embarked for San Francisco in March, 1849, Linville J. Hall, printer by trade, and resident of Hartford, Conn., wrote, set up, and printed during the seven-months voyage a book of eighty-eight close-lined pages entitled "Around the Horn in '49: Journal of the Hartford Mining and Trading Company." Nearly two hundred copies were struck off on the rude press he himself made on shipboard, and if anyone of them is still in existence it would be a treasure to its finder. A much later issue, with eighty pages of additional matter on "Mines and Miners in '49 and '50," was produced by occupants at the State Prison at Canon City, Colorado, where Mr. Hall was for some years chaplain, and where he taught a number of his convict congregation the art of printing. He has recently died at the ripe age of eighty-eight, in Springfield, Mass., after a richly varied experience of life in sundry parts of the western hemisphere. His biography would make a book well worth reading, if we could only have it fully and faithfully presented.

THE CALIFORNIA CONCEPTION OF LIBRARY NEWS, as exemplified in that compact and well-edited quarterly, "News Notes of California Libraries," is generously inclusive. Opening the latest issue, we find, first, a summary of current events, alphabetically arranged. Under the first section, "Accidents," sub-section, "Automobiles," are entered such items as this: "Corte Madera, near, car overturns, Miss Florence Pardee killed, S 11." Then follows, "Eureka, near, cars collide, Alexander Peterson killed, Ag. 7." (For the benefit of non-graduates of library schools let it be explained that "S 11" means Sept. 11, and "Ag. 7" means Aug. 7.) Further down we find, under "Prize Fights,"—"Johnson defeats Jeffries, Jl. 4." Under "Libraries" we are pleased to note that at Monterey "Librarian Miss Etta Eckhardt has salary increased, S 24." The bulk of the periodical is appropriately

devoted to brief accounts of California libraries, entered alphabetically by place-name, with notes of recent changes or events of importance, and to the various activities of the California State Library and the California Library Association.

THE ARRESTED FLIGHT OF A SONNETEER—an arrested flight in two senses of the term—will make literature poorer than it might have been had the poet been allowed to fly. M. Edmond Rostand, after being moved to metrical utterance by the not yet commonplace spectacle of an aeroplane cleaving its way through the clouds, conceived the sublime idea of a sonnet, or perhaps of a longer poem, written in a flying-machine in full career. But Madame Rostand said emphatically, No, never—or, at least, not until flying is as safe as walking. But when that stage of aeronautics is reached will it have power to thrill the aerial passenger and prompt him to sing? If flying had always been safe and easy to wingless bipeds, we should most certainly never have had any "Darius Green" (which by the way, after making a decided hit almost half a century ago, is now making another hit in a special edition with mirth-provoking illustrations by Mr. Wallace Goldsmith). There is, however, more than a possibility, in view of recent occurrences at Belmont, that the French poet, after dipping his pen in the azure of the heavens and hymning the ecstatic praises of aviation, might never have composed another line. It might, in short, have been his swan-song, and he might have learned with Darius that while flying is all well enough, "the' ain't sich a thunderin' sight o' fun in 't when ye come to 'light."

COUNT TOLSTOY'S LATEST LITERARY WORK, a pamphlet entitled "Three Days in a Village," recounting simply and realistically the incidents of three days spent in a village near the writer's home, has evidently been found by the Russian government to contain too much truth to be edifying reading; and accordingly the seizure of all copies has been ordered. The sub-titles prefixed to the three successive parts of the little narrative ("Wayfaring Men," "Living and Dying," and "Taxes") lead one to surmise that something of the heart-breaking misery and hopelessness of Russian peasant life has been presented to the reader; and it is also said that the author has not refrained from a closing arraignment of the ruling powers that are responsible for all this wretchedness and injustice. It is safe to conclude that the doughty author, against whom even the despot's hand is stayed, has delivered himself of a weighty and a telling word, which, in spite of censors, will be heard around the world.

FATTY DEGENERATION IN OUR ENGLISH PROSE STYLE has set in, and is rapidly developing—at least in the great mass of popular reading matter, such as is furnished by current fiction and by the newspapers and the illustrated magazines that so marvellously abound. M. Emile Faguet, the emi-

nent French *littérateur*, complains, in the *Revue des Deux Mondes*, of a deplorable deterioration in French prose writing. Good writing, he well maintains, is largely a question of intellectual fibre; and there is much in modern educational methods, with their multiplicity of electives, including an increasing number of "soft" ones, to produce flabbiness of intellectual fibre. Courses in the study and writing of English have multiplied, it is true; but the first requisite to good writing is sound and vigorous thinking. The student who has thoroughly mastered Thucydides in the original, for example, and has steeped his mind in the English of the King James version of the Bible, is far more likely to write tersely and idiomatically than is the one who has taken courses in modern European fiction and written innumerable themes. But after all is said, in order to write well one must first have something to say; and the old saying still holds, that the style is the man. A person with no original ideas and no toughness of fibre is sure to be characterless and weak in his writing.

A CHILLY COMMENT ON COMMANDER PEARY'S BOOK comes from Professor Andreas Galle, chief of the Geodetic Institute at Berlin. In the hardy explorer's account of his Arctic achievement, the German scientist professes to find no convincing evidence that the Pole was really reached by him; in short, he declares that Commander Peary's claim rests upon no valid scientific proof whatever. Probably the Herr Professor, if strictly catechized on the subject, would be forced to own that he had never received any valid scientific proof of the existence of such a city as Chicago. The only validly scientific way to discover the North Pole would be for two or more geographic or geodetic societies to proceed thither in company, each keeping "tab" on the others, and all uniting in signing a sworn statement that the protuberant end of the earth's axis had actually been seen and handled by them severally and collectively. And then if a splinter were brought back in addition, perhaps even the Berlin professor of geodetics would be convinced.

THE DISPOSAL OF THE LIBRARY AT STORMFIELD, whereof rumor has busied itself more or less of late, now seems likely to be of a more prosaically businesslike character than we had hoped. The transfer in mass of Mark Twain's literary treasures to the public library of Redding, as was rumored at one time to be their probable disposition, would have enabled future visitors to the humorist's former home to inspect his gradually accumulated library and perhaps to handle some of his favorite volumes; but this desired consummation will not be effected if the announced plan of his only surviving daughter, Mrs. Ossip Gabrilowitsch, to have most of the library sold at auction in New York, is carried out. From this heartless fate certain autographed copies of the works of living authors, and other volumes endeared by precious associations, will escape, as

newspaper report avers, but many Mark Twain manuscripts and many books autographed or annotated by his hand will fall a prey to the highest bidder.

SOUTHERN CALIFORNIA FOR THE NEXT A. L. A. CONFERENCE, as now officially decided upon, is a choice sure to win general approval. Indeed, that region was favored by many for the 1910 meeting; and as the Southwest has never had the conference in all the thirty-four years of the Association's existence, it is none too soon to give it the benefit and the stimulus of this annual congress of library workers. San Francisco was the meeting-place in 1891, and Portland, Oregon, in 1905, these being the only occasions on which the Pacific coast has entertained the A. L. A. With its one hundred and twenty public libraries (without counting school, university, and other semi-public libraries), and its four hundred or more library workers, only fifty-one of whom are at present enrolled as members of the A. L. A., California should profit greatly by the proposed conference within its borders, and should also benefit the Association by a generous infusion of new blood in the form of added membership.

THE LATEST THING IN CRYPTOGRAMS comes from an ingenious Englishman, Sir Edward Durning-Lawrence, who has written a book with the emphatically unambiguous title, "Bacon is Shakespeare." It is a rather magnificent effort in a dubious cause, and especially admirable is the brilliant discovery of a hitherto unsuspected anagram in that sonorous pseudo-Latin word put into the mouth (it must have been a large one) of the clown in "Love's Labour's Lost" — *honorificabilitudinitatibus*. By a clever re-arrangement of the letters of this word, Sir Edward achieves the following bad hexameter:

*Hi ludi F. Baconis nati tuiti orbi,*

which may be translated, These plays, offspring of F. Bacon, are preserved for the world. We think the Baconians might well rest their case here; human or inhuman ingenuity can hardly further go.

THE RAMIFICATIONS OF THE COLLEGE CURRICULUM bewilder and amaze the contemplative observer whose own academic diploma dates back to the consulship of Plancus. In that happy time a college parchment seemed to be a thing of value; but in these latter days, when university degrees are as thick as blackberries and of yearly increasing variety, the winning of one can hardly be considered a very startling achievement. At the University of Pennsylvania there is started this year a new course, known as the Public Health course, and designed to train its students to serve as public health officers having adequate knowledge of sanitary engineering, public water supply, the inspection of meat and milk, and a variety of similar useful accomplishments. We wonder whether this course, pursued to its limits, leads to the degree of P. H. D.

## COMMUNICATIONS.

## THE "RETURN TO MACAULAY."

(To the Editor of THE DIAL.)

The discussion of a "return to Macaulay" moves me to add a word upon the subject. In my opinion the time is not yet ripe for the type of history for which Professor Hutson pines. The older histories of this class were either based upon highly colored partisan contemporary accounts or upon some theory as to what the facts were. It is impossible for any writer covering a large field or a long period to investigate fully the basis for the thousands of statements that his book must contain. Speaking for American history alone, there is scarcely a topic respecting which there are not important questions which have not yet been answered. How important these questions are cannot be known until the facts are ascertained. The most conspicuous example is the American Revolution. In hardly more than a single colony has the movement been traced in detail. Not until this has been done for all the colonies will any adequate presentation of the movement as a whole be practicable. The type of mind required for this detailed investigation is altogether different from that needed for painting the larger picture. When the detailed work is fairly complete, the man will come, who, with clear insight, a broad grasp, and a brilliant literary style, will combine the monographic results of his predecessors into a well balanced whole, which, to the interest of Macaulay, will add the advantage of being approximately true. Therefore I would counsel continued work along present lines, and patience.

F. H. HODDER

Lawrence, Kansas. Nov. 8, 1910.

## TILL EULENSPIEGEL ON AVIATION.

(To the Editor of THE DIAL.)

We have been reading of wonderful flying experiences in St. Louis, Darmstadt, and elsewhere, and our own old city of Magdeburg has just been the scene of a three days' national aeroplane contest. It is curious that two miles of street-car track bind together the great race-course where the German aviators strove — with very modest success, it is true, not to mention the terrible death of Lieutenant Menthe — to match the records of their hereditary enemies across the Rhine, and the old Town-House where the classic joker Till Eulenspiegel is said to have advertised one of the first flights on record. The story is Number XIII. in "The Book of Till Eulenspiegel"; but I translate from the somewhat more intelligible modernized adaptation contained in "Tales of the City of Magdeburg," by Fr. Hülse (Albert Rathke, Magdeburg):

"Till Eulenspiegel came once also to the town of Magdeburg, to play here many a fool-caper. One day he gave notice that he would fly from the gable of the Town-House and down to the Market. [This gable was so arranged that officials mounted to a platform and read notices of public importance from that commanding position.—Tn.] When the news spread in the city, a great number of people, young and old, streamed together to the market-place. All were eager to see the far-famed fool fly. Eulenspiegel stood upright on the wall, and moved his arms and hands, just as if he would begin to fly. The folk opened eye and mouth wide in sheer astonishment, and thought to see him in the air the next moment. But Eulenspiegel laughed and said, 'I thought there were no fools or simpletons in the world but I. Now I see well that here almost the whole town is full of fools. For if all of you had said that you could fly I should

not have believed it. You believe me, although I am a fool. I am, as you know, neither a goose nor any other sort of bird; moreover, I have neither wings nor feathers, without which no one can fly. So you can see clearly that I told you a lie.' Therewith he ran from the gable and left the folk standing, of whom some fled, but some laughed and said, 'Great rascal as he is, he has nevertheless spoken the truth.'"

Far be it from the translator to institute comparisons or make a prophet of the cheerful philosopher. He merely finds it curious that the two events occurred so near together.

ROY TEMPLE HOUSE.

Magdeburg, Germany, Nov. 2, 1910.

## A FOOT-NOTE TO "VANITY FAIR."

(To the Editor of THE DIAL.)

Every lover of Thackeray — that is to say, every one with a soul worth saving — will recall the chapter in "Vanity Fair" of which the climax is reached in the quarrel between George Osborne and his father. Prior to this scene, Miss Swartz and the Misses Osborne had a little music in the drawing-room, and the sisters began the entertainment with "The Battle of Prague."

"Stop that d— thing," George howled out in a fury from the sofa. 'It makes me mad. You play something, Miss Swartz, do. Sing something, anything but the Battle of Prague.'

"Shall I sing Blue-Eyed Mary or the air from the Cabinet?" Miss Swartz asked.

"That sweet thing from the Cabinet," the sisters said.

"We've had that," replied the misanthrope on the sofa.

"I can sing Fluvy du Tage," Swartz said in a meek voice, 'if I had the words.' It was the last of the worthy young woman's collection.

"O, Fleuve du Tage," Miss Maria cried; 'we have the song,' and went to find the book in which it was.

"Now it happened that this song, then in the height of fashion, had been given—"

And then the name of Amelia Sedley on the title-page of the album ushered in the fatal dispute.

It has been many a long year since I first read those lines, and began to wonder why "The Battle of Prague" so incensed the easily-incensed captain, and what manner of song was the "Fleuve du Tage" with which a dark heiress calmed his wrath. Nobody to whom I put the question knew, and I came at last to believe that, since nobody was left alive who remembered the fashionable music of the year '15, I must needs live my life out in ignorance thereof. Finally a very old lady recalled the "Battle" as a "very noisy piece; not at all pretty"; and from an old handbook of "Things to Know" I learned that it was written by Franz Kotzwara, who was born in the city which he thus celebrated, in 1791. It is possible, therefore, but not probable, that Thackeray was correct in fancying that Miss Maria and Miss Jane favoured their dinner guests with his composition, in the spring before Waterloo.

And now the death of another old lady, and the subsequent sale of her books, has put me in possession of some bound volumes of "Godey's Lady's Book," and in the number for March, 1858, behold! the song which Amelia loved — "Fleuve du Tage," written and composed for the piano forte for Godey's Lady's Book," by J. Starr Hollway. The pretty plaintive air, and the delicate accompaniment, suggestive of softly-flowing water, are quite suited to the verses. No one can doubt that dear Amelia would have adored the song. But, oh! by what juggling with the calendar can we be sure that she ever heard it!

SARA ANDREW SHAFER.

La Porte, Ind., Nov. 3, 1910.



### The New Books.

#### MODJESKA IN POLAND AND AMERICA.\*

Even those of us who are only fortunate enough to have seen Madame Modjeska in later life can readily understand the enthusiasm evoked by her beauty, her charm, and her genius when, hardly more than a girl, she made her first appearance as Juliet in her native Cracow and received a veritable storm of applause, being ten times called before the curtain at the end. She had never witnessed a performance of the play, and had not even read it before taking up the study of her part. Her first appearance on the American stage, at San Francisco in 1877, which was also her first trial of the English language before an audience, was equally successful. Her "*Adrienne Lecouvreur*" was applauded furiously.

In a substantial volume of nearly six hundred pages, entitled "*Memories and Impressions of Helena Modjeska*," the great actress, who died last year at her California home before quite reaching the scriptural three-score-and-ten, tells her life-story with a most engaging frankness and completeness, and in English surprisingly pure and flexible, with such a command of its idioms as to betray hardly a trace of the foreigner, although she was nearer forty than thirty when she began the serious study of our tongue. From her birth in 1840 to her retirement from the stage in 1907 the varied and eventful course of her life forms a narrative none too long. The many reminiscences of European and American celebrities, members of her own profession or otherwise noteworthy, diversify the story, while its abundance of portraits and views still further enliven it.

Cracow was the birthplace of Helena Opid, and as she was one of ten children and was left fatherless at seven years of age, her early seeking of employment on the stage can be readily accounted for. Her passion for the drama, as well as her elocutionary and musical gifts, must have been derived from that ill-fated father, who delighted in telling stories and reciting poetry to his children, and who played several musical instruments, music being his passion, as we are told. The following scene, depicted by the daughter in her opening chapter, is prophetic of her own subsequent development:

"I remember him during long winter evenings, sit-

ting by the fireside, holding me and my sister on his knees; near him my mother knitting, and the boys, together with neighbors' children, scattered on the floor, watching him with glistening, curious eyes, and listening attentively to his stories. They were wonderful stories that touched us with pity or thrilled us with joy. Some of them were taken from national legends or from the mountaineer folk-lore, some were his own invention, or subjects taken from his cherished books. His favorite story was Homer's '*Iliad*,' extracts of which he told us in his simple language. I do not know how much I understood then of the famous epic poem, but when I read it some fifteen years later, many famous scenes came back vividly to my mind, and the picture of my father rose from the remote past, filling my eyes with tears."

In the same vein is her recollection of the later evening readings in the family circle, when "every one had to take turns, and while my mother and Aunt Teresa were knitting, and we children were dressing or stitching clothes for our dolls, one of my brothers, or anyone who would volunteer to do so, would read aloud. These were very delightful, never-to-be-forgotten evenings." Dramatic talent was not confined to Helena; two elder brothers left home for the stage, and the younger children took naturally to private theatricals. About the year 1860, as far as can be determined from her narrative, which is pleasantly free from an excess of dates and unfettered by too strict adherence to chronological order, Helena Opid married her German teacher, Gustave Modrzejewski (or Modjeski, as she very kindly abbreviates and simplifies it for us), and thus became the Madame Modjeska of histrionic renown, although only eight years later she was wedded to her second husband, Count Karol Chlapowski. Thus, the hyper-accurate librarian will take notice, her book should be catalogued, not under "Modjeska" or even "Modrzejewska," but under "Chlapowska." But in just what one of the several ways familiar to the dramatic profession Mr. Modjeski passed from the scene of action and lapsed into oblivion, is not revealed. He ceases to figure in the book ere one is a quarter of the way through.

Among Madame Modjeska's early friends were the brilliantly gifted De Reszke family; Joseph Chelmonski, the painter; Count Przezdziecki, the historian and archaeologist; Felician Falenski, the poet; Stanislaw Witkiewicz, the painter and author; and Henryk Sienkiewicz, the novelist. Of the latter as he appeared in his younger days we read:

"It was on a visit to their country home [*i.e.* the country home of some common friends] that we met Henryk Sienkiewicz, and that glorious young man came almost regularly to our receptions. I can see him even

\* MEMORIES AND IMPRESSIONS OF HELENA MODJESKA. An Autobiography. Illustrated. New York: The Macmillan Co.



now, sitting in a cosy corner of the room, his handsome, expressive face leaning against his hand, silent, for he rarely spoke, but his brilliant, half-veiled eyes saw everything and his ears drank in every word. The whole room, with its contents,—men, women, and objects, was unconsciously yielding food for his acute observation. He sometimes outstayed the company, and when only a few of our intimate friends remained he took an active part in the conversation, to our great delight, for his many-sided intellect and slightly sarcastic humor acted like a stimulant upon others, calling forth most clever and interesting replies. I was usually a mute listener to the intercourse, which sometimes became so fascinating that our guests did not notice when the candles were burnt out and replaced by fresh ones, while the dim white light peeped across the window-blinds."

It was this young man of genius who was the most enthusiastic supporter of Count Chlapowski's project of forming a community in California on the model of the one that had so flatly failed at Brook Farm. The migration was actually accomplished, Anaheim was settled, and the colony struggled on long enough to disembarass its promoter of fifteen thousand dollars or more, when Madame Modjeska seems to have put a stop to the folly by going off to San Francisco to study English and resume her old profession. Her husband accompanied her, and at one time acted as her manager.

To touch here more particularly on her life in America, as the most important or at least, to us, the most interesting part, we may note a few of her more intimate friendships in this country and some of her triumphs as an actress, together with an occasional opinion of hers on American actors and on the art of acting in general. Her first meeting with Longfellow is thus described:

"One of the most important events of my stay in Boston was my meeting with Henry W. Longfellow. Mrs. Gilder wrote that the great man would call on me at my hotel. Although I was forewarned of his visit, yet I was quite overcome with emotion when one afternoon his card was brought to my room. One look of his kind, deep-set eyes and a warm hand-shake soon restored my mental equilibrium and put me at my ease. The presence of this true, great poet, this man endowed with the finest qualities a man can possess, was a spiritual feast for me. . . . Then my son Ralph came in, and we were both invited to lunch at the poet's house in Cambridge. Longfellow's great charm was just that perfect simplicity, so rare in celebrated men. There was not a shade of the patronizing air so frequently assumed by people of superior standing, not a particle of the pomposity I had observed more than once among much less-known writers. A celebrity without conceit is rare, but there was none in the author of "Evangeline" and "Hiawatha." He did not seem to care much for compliments. . . . I made another attempt, and said I would gladly study some passages from his poems and recite them to him, and I mentioned "Hiawatha," but he stopped me with the words: "You do not want to waste your time in memorizing those things, and don't you

speak of "Hiawatha," or I will call you Mudjikewis, which, by the way, sounds somewhat like your name."

Edwin Booth, with whom Modjeska played for a season, won her hearty liking as well as her admiration. She says of him:

"My season with Edwin Booth was delightful. I found him one of the kindest and pleasantest men of the profession. He also possessed what I considered a great quality—simplicity of manner. . . .

" . . . I remember that at supper we spoke of Shakespeare, and then I had the opportunity of learning how deeply and thoroughly Booth studied his parts. He says he has no ear for music, but any mistake in blank verse jars upon him as a false note. Of course he puts a great stress upon pronunciation, emphasis, and inflections of the voice, and he kindly pointed out some of my mistakes in pronunciation, which I gratefully accepted, and tried to correct myself at the next performance. . . . He also said that my delivery of the 'Mercy' speech [in 'The Merchant of Venice'] was 'admirable.' I felt highly flattered and happy, of course. It seems that the reason why he has not studied any new parts for a long time is that, whenever he put a new play on the bills, the audience kept away from it and were asking for 'Hamlet,' 'Richelieu,' etc.,—plays which he has played for years. It is very strange that people should be so conservative in their taste, but it is certainly the case with Americans, and the older the play the better 'the draw.'"

A few pages after this surprising charge against us of excessive fondness for the good old plays, the writer has something to say about contemporary American actors, calling attention to certain defects in the present system of training. "The evil," she adds, "lies in the unfortunate 'star' system. There is little opportunity for beginners to learn much. They usually are shifted from one company to another, and often forced to play one single part all through the season. In most cases they are not allowed to present their own conception of the character, but are compelled to follow blindly the stage-manager's instructions." Touching later on the interpretation of Shakespeare's plays, and the common contention that in order to render them properly the actors should be of English stock, she argues convincingly that Shakespeare is too largely human, too universal in his appeal, to require players of only his own nationality to impersonate his characters. Of course she admits that in no foreign tongue can his plays be adequately presented; and her fine mastery of the language of Shakespeare is a proof of the earnestness of her feeling in this respect. Near the end of her book she says a few well-considered words on dramatic art in general. The faithful interpretation of a part she considers something more than an art.

"Something else is needed, something which ought to lie in the very depth of the actor's soul, the sugges-

tion of which has much more value than even the most laborious study. I do not know well how to define this something, but it seems to me to be an irresponsible desire of expression, together with the riches of feeling, which one can open to the world. Those who are endowed with this sense of expression, and moreover can enhance it with the color of their imagination and the intensity of emotional temperament, achieve what a mechanical though excellent performer can never do. They thrill the audience, which will carry home some of the actor's inmost treasures and live on them for a while. The richer his nature, the better the influence. 'The more I give, the more I have,' says Juliet. To give and to give is our task."

Some of this is rather trite and obvious, it may be, but the whole passage of which it is a part is well worth reading.

Madame Modjeska's autobiography, coming as it does so soon after Miss Ellen Terry's and Madame Sarah Bernhardt's and Clara Morris's published reminiscences, invites comparison with them, and will surely not suffer thereby. Something of the pathos, the passion, the intensity, of her Polish blood shows itself in her writing, and imparts to her pages a vividness and a depth and richness of human feeling that enthrall the reader and carry him a willing captive to the end. No better book in its kind could be desired.

The considerable additions to the narrative and to the illustrations, over and above what has already appeared serially, make the work really a new book.

PERCY F. BICKNELL.

#### A NEW THING IN HISTORICAL WRITING.\*

There is a poem of Leigh Hunt's whose legend runs thus: For many years the dwellers at the foot of the Himalayas had been subjected to incursions from the hill-people above. These latter descended through a mighty pass whose entrance overhung the lowlands. At last, however, actual invasions ceased; but up out of the heart of that gorge in the hills there came ever down to the affrighted ears of those below the sound of the mustering and trampling and tumult of a mighty armament. Trumpets blew and drums sounded; arms clashed and cheers echoed; and in the hearts of the lowland hearers was a subjected awe, a panic always poised to fly. This went on for some time, but finally the noises grew fainter, the clarion calls died away, and the footsteps of a great army seemed to retreat. A few of the bolder of the folk below summoned up courage to climb into the pass—and this is what met their eyes: Great tree-trunks had

been hollowed out and placed so that the winds of the gorge should blow through them. It was this which had simulated the noises of a tumultuous army. But Nature had defeated the scheme of man. Birds, birds in multitude, had crept into these hollowed pipes and built their nests; and as they gradually stopped those narrow chambers up, the martial music had gradually decreased.

This poem comes back to the mind as one reads General Morris Schaff's book on "The Battle of the Wilderness." For more than a generation the histories of the Civil War have been filled with the thunder of great guns, the tramping of infantry, the clang of horsemen; filled, too, with the hatreds of both sides, and with the quarrels over the plunder of glory belonging to the various leaders. Now a poet makes his appearance,—a poet with vision in his brain and charity and sympathy in his heart. Flowers bloom, birds sing, the woods are gay in May apparel; we see the swinging march of men, we hear the ring of youthful voices. Stern war is turned to favor and romance. And hatreds and quarrels disappear. There is appreciation for the heroes of both camps, intimate pictures of their mien and bearing.

This is indeed a new departure in historical writing, at least for American history. General Schaff has adopted something of epic methods. He has a "machinery" of his own—a mythology of spirits and phantoms that come at will, predict events, and brood over battles. Under the definitely traced lines of his actual record there gleam faded tracteries of fate and mystic meaning. It would have required but little more to have brought the Vates or Druids upon the scene. What fine imaginative gifts many of the soldiers of the Civil War have shown! Professor Shaler rose to really great heights in his epic drama "Elizabeth of England," and now General Schaff displays a vividness of phantasy, with a concurrent grace and magic of style, that outpoint most of our professed poets. It may be said without hesitation that the use of all these literary gifts has immensely brightened his book and given it a chance for permanent fame. The average mind, unless personally interested, cannot follow the broken movements of a modern battle. Details of positions, roads, marches, battle-lines, attacks and repulses, are usually dry reading. In going back to the epic manner—projecting his dreams into the action, throwing the whole force of his talent into passages of scenic description, giving free rein to emotion, painting vignettes of single figures or

\* THE BATTLE OF THE WILDERNESS. By Morris Schaff. With maps and plans. Boston: Houghton Mifflin Co.

incidents — General Schaff has shown a wise artistic instinct. And though he has the poet's preference for beauty, and though he puts most stress — as every writer on war who wishes to be read must do — on the high spirits and magnificent courage of his actors, he has not hesitated to dash the shadows into his picture. There are scenes enough of grim and grisly horror.

Yet of course the book is history, is a record of fact, and presumably an accurate one. The author tells an amusing story about the difficulty of being correct in such matters.

"Batchelder, whose map of Gettysburg is authority, . . . came to the army to verify the positions of the various commands. One night, after dinner, he entered, quite tired. 'Well,' he announced, taking his place at the table, 'I have been in the Second Corps to-day, and I believe I have discovered how Joshua made the sun stand still. I went first to — regiment and had the officers mark on the map the hour of their brigade's position at a certain point. Then I went to — regiment in the same brigade; they declared positively it was one or two hours earlier or later than that given by the others. So it went on, no two regiments or brigades agreeing, and if I hinted that some of them must certainly be mistaken, they would set me down by saying, with severe dignity, 'We were there, Batchelder, and we ought to know, I guess'; and I made up my mind that it would take a day of at least twenty hours instead of thirteen at Gettysburg to satisfy their accounts. So, when Joshua's captains got around him after the fight and they began to talk it over, the only way under the heavens that he could ever harmonize their statements was to make the sun stand still and give them all a chance."

General Schaff confesses that the strategy, grand tactics, and military movements of the war, stirring as these are, were not the features which engaged his deepest interest, but rather the spirit which animated the North and South. Perhaps he sees this through the haze of years; but this only serves to bring his book into tone and harmony. We have spoken of the touch of magic which is often apparent in his style. Let us give a specimen.

"And now, on those soft mountain and valley winds of memory, which always set in when anything pensive warms the heart, are borne the notes of bugles sounding taps in the camps around us on those long-vanished August nights. Camp after camp takes up the call, some near, some far. The last of the clear, lamenting tones die away sweetly and plaintively in the distance, and back comes the hush of night as of old. Again the sentinels are marching their beats slowly, most of them thinking of home, now and then one, with moistened eyes, of a baby in a cradle. Peace to the ashes of Warren, peace to those of the sentinels of the Army of the Potomac who walked their posts in those gone-by starry nights!"

Some of General Schaff's judgments we think are open to debate. He pleads with wistful eagerness for Meade, yet in the end ranks him below Sheridan and Sherman. We do not

believe that time will endorse this verdict. His attitude toward Grant is that of simple reverence. For ourselves there seems to be a curious parallel to Grant's career in the Hannibalic War. Fabius and Marcellus and Nero were all greater soldiers, greater inventors in warfare, than Scipio; but after they had worn down Hannibal's magnificent army until it was a mere shadow of a shade, Scipio came upon the scene, gave the final blow, and gained the ultimate and loftiest laurels. The flaw in this comparison is that Grant himself assisted in the wearing-down process, though in conflict with generals far inferior to Lee and his great lieutenants; but against this may be set the large and important share of credit belonging to Meade for the last year's operations. Again, Grant only carried out McClellan's policy of overwhelming the Confederacy by numbers. That he was allowed to do this, while McClellan was not allowed, probably arose not so much from any special strength of character in himself, as from the conviction at last forced upon the authorities at Washington that it was the only way. There are two orders of men of action, — those who, with ample means and abundant resources, accomplish great things; and those who with scanty means, or none at all, or against prodigious odds, achieve impossibilities. There can be no doubt as to the class in which Grant belonged. Judged by this test, not Grant the victor, but Lee the vanquished, is the central figure of the Civil War. And Meade, the only Northern leader who met Lee on terms of practical equality and turned him back in disaster, deserves a place by his side. But Grant's unassuming modesty, his generosity to his foe and generally to his fellow-commanders, mark him as a noble character. Victory but left him as it met him. He was a more determined power from defeat. Death could not shake his tranquility. Honor to them all; they were great men.

Was it all worth while? As one reads General Schaff's book and realizes the visions of those meadows of the Rapidan and Rappahannock, and those dark tangled woods of the Wilderness, thick inlaid with patterns of fallen forms in blue and gray, it all seems a frightful waste. But we must wait. The blood sown in those mighty battles will yet bear noble harvests. Romance will rise and rear her altars through all that old Southern domain, and will set her saving mark upon those Northern thresholds whence our fathers issued forth. And General Schaff's book, with its fairness to friend and



foe, its spirit of chivalry, its poetic imagination, its manly ardor and almost womanly gush of feeling, will do much toward this consummation. He has made history as true as poetry.

CHARLES LEONARD MOORE.

#### AN ENGLISH TREATMENT OF GERMAN ROMANTICISM.\*

The root idea of the word "Romantic" has been used, somehow, in some form, almost *ab urbe condita*. "All the great poets," says Mr. Arthur Symons, "have been Romanticists, except those of the eighteenth century." Romanticism has ever been, and will ever continue to be, so long as great poets poetize life. Yet there was once a prevalent opinion that Romanticism started in Germany about 1792, and died out about 1830. Romanticism was simply the predominant feature of German literature during this period; and from Germany it early spread, as a formal movement, over England, France, Italy, Poland, Russia, and Scandinavia. It has been treated at various times from the genetic, philosophic, analytic, biographic, and popular standpoint. Elaborate discussions began in Germany with those heavy works of Koberstein, Gervinus, and Julian Schmidt, works soon to be superseded by Haym's monumental *Die romantische Schule*. Then there are the larger works of Heine (1833), Hettner (1850), Gautier (1868), Brandes (1873), Phelps (1893), Huch (1899), Omond (1900), Beers (1901), and Symons (1909). The small monographs on individual phases of Romanticism are literally legion. Mr. Wernaer's "Romanticism and the Romantic School in Germany," however, not only supersedes any work that has thus far appeared in English, but will stand the test of comparison with studies of similar aim in any language.

There was a time when, if asked to define Romanticism, one would have dismissed the question with some such non-committal generality as that it was a reactionary movement which in its attempt to resuscitate the Middle Ages unconsciously introduced mysticism. But that was the dark age of Romantic study. We now know better. We know that Romanticism was reconciliatory rather than reactionary, that there were a number of things about the Middle Ages actually hostile to the very spirit of Romanticism, that the Romanticists did almost nothing

unconsciously, and that mysticism can also play a rôle in rationalism and realism.

As Mr. Wernaer's title indicates, his book treats only the older group of German Romanticists, the "Romantic School"; and of this, only the great leaders—the Schlegels, Wackenroder, Tieck, Novalis, Fichte, Schelling, and Schleiermacher. The author acknowledges manifest indebtedness to his predecessors. The work owes most to Ricarda Huch's *Blütezeit der Romantik*. In some ways it is superior to Huch's work, in others it is simply different. This can be most clearly seen in the way each has treated that possibly most elusive feature of Romanticism, "irony." The work does not deal, except in the most meagre way, with Romantic form or style. The publisher's part in the book leaves something to be desired. The type-impression on some pages is so heavy that it shows through; other pages are very pale. A few instances occur of badly muddled type. There are several typographical errors; one of these, referring to Hügli's *Romanische Strophen*, etc., as "*Romantische Strophen* etc.," is one that is generally found, even in card catalogues. But since they are both about the same, this matters little. The author has italicized some untranslatable words and left unitalicized others. The italicized forms look better. These defects should be eradicated, root and branch, in the future editions that the work will likely enjoy. The Bibliography is modern, citing nearly a hundred monographs that postdate 1880. The author's style is one to provoke comment, but not criticism; it has peculiarities, but not defects. One only wonders at his fondness for the word "twist." Yet Arthur Symons gives J. J. Callanan a place among English poets because he once used this word, "The birds go to sleep by the sweet twist of her song."

Mr. Wernaer has not only written about German Romanticism, he has also drawn a moral from its lofty aims and unreachd goals. He makes a plea for Humanism as the golden middle way between Classicism of the Head and Romanticism of the Heart; between the *legal* temper and the *sympathetic* temper; between obedience and freedom, duty and love. Literature, he says, represents life; and Romanticism is soul-culture,—it is love. This was the Romanticists' mission; but they could not humanize it. They loved beauty, inner beauty, with a lover's love, blind to the hard realities that always confront those who are not poets and whom poets must make free. They introduced a new sym-

\* ROMANTICISM AND THE ROMANTIC SCHOOL IN GERMANY. By Robert M. Wernaer. New York: D. Appleton & Co.



bolism, a broader symbolism than that typified by the *Versunkene Glocke* or "The Ancient Mariner." This new symbolism received its birth through the metaphysical conception that when spirit is brought in contact with matter, the one is transformed into the other; they do not merge, — the spirit ever lingers on. Their works were the ambassadors of their own thoughts, feelings, moods, and dreams; the visible representatives of something invisible. Symbolism defines Romantic style in its attempt to put soul into sense, to inebriate the forms of art with poetic nectar.

Coming to the Romantic leaders, Wackenroder is portrayed as one who devoted his whole life to purity of thought and the religious beauty of form and spirit, without being great as poet, critic, or writer, but with an immeasurable influence on Tieck, the poet of moods, mimicry, adaptation, of dreams and lack of seriousness. Then there was Fr. Schlegel, ingenuous, free-born, militant and intellectual; A. W. Schlegel, with his great equanimity of critical temper, the man who first discovered Tieck and Wackenroder to the reading public. There was Novalis, the mystic prophet and clairvoyant of the school, the Romanticist who lived in the spirit world while yet on earth, the man who was always "going home," the writer of fairy tales and epigrams. There was Schleiermacher the preacher, who maintained that he was most religious who could get along without the Bible, — who could, if necessary, write one himself. There was the somewhat retiring Dorothea Mendelssohn-Veit-Schlegel; her real name was Brendel, but Fr. Schlegel (1798) called her Dorothea, and Dorothea she remained. And, finally, there was the forceful Caroline Michaelis-Böhmer-Schlegel-Schelling.

This account of the Romantic leaders covers 94 pages, and is well worth while, since the book was written for an American public, unacquainted with even the landmarks of German Romanticism. There follow 210 pages of delightful reading on the traditional themes that must concern this sort of work — Impressionistic and Interpretative Appreciation of Art; the Romantic Mood; Nature Philosophy; Religion; Beauty and Love; Irony; Novalis' "Hymns to the Night"; "Lucinde"; the Fairy Tale; the Blue Flower. On reading these pages, one gets the impression, it is hard to tell how, that the author read the works on which they are based over and over, time and time again, and then consigned to the page, not simply facts, but real revelations. To the tried

student of Romanticism, they clear up some things. To the incipient student, they will open up a new world.

The last two chapters contain the moral. The German Romanticists were cosmopolitans, and at the same time patriots, but only in the æsthetic sense, not in the political or social. They revived the art of Germany, but they thought there was only one art, only one poetry; and this was the art, the poetry, of the world. They tried to be true to this cosmopolitan theory; they pledged themselves to it. But in so doing, they neglected the call of those around them who were not poets, and whom they, as poets, were to make free. They had no time, no patience, for the social service of their day. They abounded in love, but lacked duty. They tried to reconcile the finite and the infinite, and in so doing they leaned too heavily on the infinite. They had enthusiasm without restraint. German Romanticism of the late eighteenth century has precious little meaning for us to-day. This is an age of democratic individualism, an age of service that needs restraint, obedience, law, and duty. Present-day literature must abandon photography and sensation, and concern itself only with that which is beautiful, yet wholesomely in accord with duty's laws. And the poet must not, like Heinrich in the *Versunkene Glocke*, attempt to flee from the realities of the finite world when the bells of every-day life are constantly calling him to service. Such in brief is the outline of this book.

ALLEN WILSON PORTERFIELD.

#### TALKS ON CHARACTER AND TEMPERAMENT.\*

Professor Jastrow's forthcoming work on "Character and Temperament" is to be a contribution to the as yet unconstituted science which Mill postulated under the name of ethology. The little volume entitled "The Qualities of Men" is a popular presentation of the more general didactic and moral conclusions to which his severer studies have led him. With Professor Jastrow's ideas and aims we are in entire sympathy. His main plea is for a more discerning recognition of the qualities of men and things than is accorded by our democratic worship of quantity, energy, bigness, and hustle. He pleads, to adopt his own terminology, for the conservation and encouragement of the poetic,

\*THE QUALITIES OF MEN. By Joseph Jastrow. Boston: Houghton Mifflin Co.

as well as of the kinetic, type of man. Especially timely is his protest against the domination of the kinetic type even in the university, where if anywhere the sense of the finer values ought to be fostered and preserved.

The chief scientific and psychological interest of the book, a little disguised by the necessity of entertaining mixed audiences, is the attempt to trace the nicer shades and the higher qualities of mind and character to the common root of a keener and more delicate sensibility. From this point of view, the whole work may be taken as an expansion and psychological justification of Ruskin's declaration that "the essence of all vulgarity lies in want of sensation . . . bluntness of body and mind."

Professor Jastrow's lucid intelligence invites and his candor makes it easy to practice frankness. We are free to say, then, that despite our complete agreement with its tendencies and teachings we like the book less than either of its predecessors,—*"Fact and Fable in Psychology"* and *"The Sub-Conscious,"* and less than we expect to like its successor. We do not think that the author has quite succeeded in harmonizing the scientific and the hortatory or didactic points of view. In the interests of vivid and emphatic presentation, the popularizer employs summary classifications which must give the psychologist pause. One example will suffice. Under his "great divide," or "two-class division of humanity," he subsumes for literary illustration the antitheses of Athenian and Boeotian, of sulphite and bromide, of the gentleman and the vulgarian, and of the poietic and kinetic types. He is of course quite as well aware as the reviewer can be of the cross-classifications to which this arbitrary procedure leads. The (technical) gentleman, as described in the oft-quoted paragraph of Professor James, which Professor Jastrow quotes again, may be the most soporific of bromides. The sulphite in conversation and at the dinner table is not necessarily or perhaps even probably the originator, inventor, and leader in literature, science, or affairs. The specialization of faculty, native or acquired, as George Eliot is fond of reminding us, defeats all such summary and wholesale classifications.

Our second cavil concerns what for the lack of an equally apt English work may be called the "preciosity" of the style. There are many admirable and eloquent pages. But too often plain thoughts are not plainly and directly expressed, but are obscured by allusion, abstract circumlocution, and conceits. There are too many metaphors, and too many of them are either mixed or

relentlessly followed up. "The effort to develop a tonal facility becomes an unwarranted intrusion upon an unwilling audience." "Discern that he is decoratively pur-blind." "Manner may beskin-deep, or even cosmetically achieved." "A whimpering, if not a crying need." "If I had to face the opulent necessity of a surgical operation." "The time-tested dictum of the Roman dramatist that in the country of the humanities no true man is foreigner."

The public that heard these chapters as lectures doubtless applauded these and similar vivacities, and our censure may be thought captious. But we believe that Professor Jastrow's second thoughts will concede that in a serious book such sallies are regrettable concessions to the very temper which he deprecates—the taste which demands loud colors and crude effects at any cost. It is a style into which a clever writer, gifted with a large vocabulary and a quick fancy, is easily seduced by the notoriety which it has brought to some contemporary practitioners. But Professor Jastrow always has something definite to say, and his sound and sober thought does not need to hide inanity and confusion by meretricious ornament. We hope that he will return to a style in which the truth can be told, a style whose main endeavor is to reproduce the very form and pressure of the truth as it is given to the writer to apprehend it. It is better to be sane than to be what the newspapers call "epigrammatic"; and in these days it is more of a distinction. Not the least of Professor Jastrow's distinctions as a psychologist and as a popularizer, in the good sense of the word, is that he is eminently sane.

PAUL SHOREY.

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#### PRESIDENT POLK.\*

"Who is Polk?" was the derisive cry with which the Whigs greeted the nomination of the man who was to be President during those four fateful years in which slavery emerged as a nation-sundering issue. At the close of his administration, "Polk the mendacious" epitomized the judgment of political opponents, and was echoed even by some who had earlier been adherents. To test the validity of such a verdict has, until very recently, been impossible, as materials were not available for an unbiased

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\*THE DIARY OF JAMES K. POLK, 1845 to 1849. Now first printed from the original manuscript in the collections of the Chicago Historical Society. Edited by Milo Milton Quaife. With an introduction by Andrew Cunningham McLaughlin. In four volumes. Chicago: A. C. McClurg & Co.

judgment of the eleventh President of the United States. Intensity of partisan conviction permeated the works of Northern historians from 1850 to 1860, and in the decade following other men and newer issues were paramount. Even in the South no vigorous voice was raised in defense of one who at best was never regarded as of the "inner circle" either politically or socially. Yet Polk's administration was one of the most important in American expansion, and to-day interest is re-directed to his career and policies. Nor is the material for a careful study lacking. Over ten thousand of Polk's letters are in the possession of the Library of Congress; while in the sixth month of his Presidency (August 1845), Polk began to keep a diary of each day's incidents, and continued it throughout the greater part of his four years' term. It is this diary, purchased some time since by the Chicago Historical Society, that is now presented in book form, and from it one may form some judgment of the justice or injustice of contemporary opinion, as well as gain new light on vital historical incident. A copy of the diary, now in the Lenox Library at New York, was indeed made for the historian George Bancroft, a member of Polk's cabinet, probably with the intention of using it in an estimate and defense of his chief. But such use was never made of it, and the only writers who have as yet drawn upon the diary are Mr. J. S. Reeves, whose lectures on "American Diplomacy under Tyler and Polk" appeared in 1907, and Mr. G. P. Garrison, in his volume on "Westward Expansion." Both writers, however, were prohibited by the formal necessities of their publications from any expanded treatment of the man or his times. Thus, the importance of the present publication is great, both for student and historian.

As Mr. Reeves well says, the sneer of "Who is Polk?" had been sufficiently answered at the end of his administration. The Diary shows him early determined upon four main points of his policy: settlement of the Oregon question, tariff reform, establishment of a sub-treasury, and acquisition of California; and in each of these the object sought was attained. These were Polk's own policies, each approved by some group of his supporters, but all approved by none. That he thus carried through a programme is evidence of power, tenacity, possibly of good fortune. Certainly he was no mere figure-head. Quite evidently he was by nature secretive, listening attentively to the advice of his cabinet, commenting little, but ultimately formulating his own plan of action and adhering to it. Presum-

ably this habit of silence is in part responsible for the charge of mendacity; for the silence that gives consent must often have been an irritation to officials who counted upon favors or acquiescence from his receptive attitude, only to find themselves ignored in the outcome.

As the intimate account of a personal experience, the frank illumination of a personality, the Diary is disappointing. There is no key to Polk's tastes, or amusements, or ideals; no analysis of opinions; no light on his mental processes. Neither are there reflections or comments upon successes or failures. There is no entertaining gossip. There is, apparently, not the least imagination or humor, and there is curious failure to discriminate, equal attention and space being bestowed upon foreign emissaries and remote rural office-seekers. The man is sunk in the President, and there is only the record of the President's daily routine, stilted, concise, and, in the manner of it, wholly uninspiring. Mr. Polk was strangely unemotional, given to the expression of neither elation nor despondency, and writing of himself with absurd formality. The first entry is August 26, 1845, in which he writes, "The President stated," etc. October 1, "The President attended the Commencement of Columbia College today. . . He was accompanied from the President's Mansion by the Secretary of War, the Attorney-General," etc. October 7. — "Mr. Dallas, the Vice-President of the United States, called. . . He dined with the President at 4 o'clock P. M. Maj'r A. J. Donelson returned from the North to-day, and took lodgings at the President's mansion. He dined with the President, also." As time went on, however, Mr. Polk's oppressive consciousness of his august position became less novel and exacting, or the constant repetition of ceremonial forms became irksome; for later in October, and for the greater part of the four volumes, he speaks of himself in the more natural first person. The only subject upon which he dwells at length is political intrigue, and this is treated at such length and with such seriousness as to create an impression of littleness of mind. And yet, in spite of the negative impression and lack of literary form or spirit, there runs throughout the daily journal a sense of country, and a bulldog courage, that go far to redeem Polk from the stigma of mediocrity.

Polk's first great problem was the settlement of the Oregon question with Great Britain. He had been elected on a platform asserting "the whole claim," — "Fifty-four forty or fight."



Yet almost immediately he offered to accept the forty-ninth parallel, only to be rebuffed by Pakenham, the British Minister, in discourteous and insulting language. Polk then withdrew his proposal, and urged upon Congress measures looking toward American occupation of the entire territory in dispute. Apparently he was ready to go to war. After Pakenham's refusal he writes (January 4, 1846):

"I remarked . . . that the only way to treat John Bull was to look him straight in the eye; that I considered a bold & firm course on our part the pacific one; that if Congress faltered or hesitated in their course, John Bull would immediately become arrogant and more grasping in his demands; & that such had been the history of the British Nation in all their contests with other Powers for the last two hundred years."

Ultimately he accepted from the British government, more reasonable than its representative, practically what he had himself proposed. For his conduct of this entire negotiation, Whig writers attacked him, either picturing him as a hypocrite in advocating the extreme American claim, with no intention of securing it, or as a blusterer whose threats nearly precipitated a war with England. Even Mr. Reeves doubts Polk's sincerity, and believes that he so artfully played the political game as to force upon others the odium of yielding a portion of the Oregon territory. To the present reviewer Polk seems sincere, but embarrassed by the approach of the Mexican War. If his Diary is to be taken at its face value, and not regarded wholly as a conscious defense for posterity, then he was absolutely convinced of the rightfulness of our claim. His first offer was made with reluctance, inspired by a sense of obligation to his predecessors, and he was, indeed, greatly relieved when Pakenham refused to consider it. Pending a resumption of the question by Pakenham, Polk maintained an obstinate passivity, allowing no overture, and merely permitting a rumor to transpire that the President *might* consider a new offer if presented by Great Britain. Buchanan, the Secretary of State, was much alarmed at this determination, fearing that war was inevitable if such a line were persisted in, and argued in Cabinet meetings that this was not "wise statesmanship." Polk responded that it "was right in itself," and that the only way to force a conclusion to this long-delayed Oregon question lay in impressing upon the British government the imminence of a crisis. However remarkable the steps of this negotiation, and the President's attitude throughout, its satisfactory termination could reflect only credit on Polk's sagacity.

The relations between the President and his Secretary of State were far from harmonious. Buchanan, fearing the results of a stiff foreign policy, chafed under the subordination imposed upon him, and yet from political ambition desired to escape responsibility. Polk was not blind to the anxiety for applause, the tendency to propitiate the public, in his Secretary, and in his Diary he reiterates his suspicions of Buchanan's intriguing for the Presidency. When the negotiations with Great Britain took a more peaceful turn, and it became clear that war was not to follow, Buchanan, appreciating that the popular voice was against the compromise, made a complete face-about, seeking to evade responsibility. From the man who, dreading a foreign war, had counselled a still more generous treatment of the British agents, this reversal of position came with bad grace. Naturally Polk was very angry. The proposals of Great Britain were under discussion in the Cabinet: "He [Buchanan] said the 54° 40' men were the true friends of the administration, and he wished no backing out on the subject. I felt excited at the remark but suppressed my feelings and was perfectly calm." In preparing the message to the Senate asking "previous advice" on the British proposal, Buchanan declined to aid the President.

"He then said; Well! when you have done your message I will then prepare such an one as I think ought to be sent in. I felt excited at this remark, as he had on Saturday and on this morning refused to aid me in preparing my message, and I said to him, for what purpose will you prepare a message? You have twice refused, though it is a subject relating to your Department, to give me any aid in preparing my message; do you wish, after I have done, to draw up a paper of your own in order to make an issue with me? He became excited and said that remark struck him to the heart, and asked me if I thought him capable of doing such a thing? I replied, you have twice refused to give me any aid in preparing my message though requested to do so, and notwithstanding you see that I am overwhelmed with other important public duties and have been subject to constant interruptions, and now you say that after I have done you will prepare a message such as you think ought to be sent in; and I asked him for what purpose will you do this, and he replied to submit it to you. I said, you have not before said that this was your purpose; to which he replied that it was to [be] implied that such was his purpose. I then told him that I thought I had cause to complain that he had not aided me when requested, but that if I had misunderstood him, I retracted the remark. The conversation became a very painful and unpleasant one, but led to mutual explanations that seemed to be satisfactory. I told him I had never had any unkind feelings towards him personally or politically. He expressed his friendship for me and for Mrs. Polk. After a most unpleasant interview he retired."



Buchanan was but one, however, of the many aspirants to the Presidency whose principles, according to Polk, were determined by political expediency. Few men with whom he was associated in public life escaped his condemnatory judgment in this respect. During the Oregon controversy, but one man, Benton, seems to have had the President's full confidence, and to him he turned constantly for advice and counsel. Later, during the Mexican War, and particularly when Fremont's actions in California caused discord, Benton became less acceptable at the White House. Yet Benton's suavity and courtesy always appealed to Polk, for he was keenly sensitive, especially when new to office, to any word or attitude that seemed to reflect upon the dignity of his position.

As time went on Polk's personality became better known and men learned at least to respect his determination and his gift in party manœuvring. The game to win occupies much more space than the larger objects for which the game is played. Polk understood better than any public man of his time, save Benton, the importance of the acquisition of California; and yet Sloat's seizure of Monterey receives but a scant ten lines of notice. Was the California occupation so largely a foregone conclusion that no comment was called for, or was Sloat's action appreciated only in the retrospect? Yet Polk generally believes that he held the statesman's point of view. On the last night of his term as President (March 3, 1849), he makes the following entry, of peculiar interest in these days of intense discussion of federal conservation:

"I find that I have omitted to notice the passage by Congress, after night of this day's proceedings, of a Bill to establish the Department of the Interior, or home Department. It was presented to me for my approval late at night and [I] was much occupied with other duties. It was a long Bill containing many sections, and I had but little time to examine it. I had serious objections to it, but they were not of a constitutional character and I signed it with reluctance. I fear its consolidating tendency. I apprehend its practical operation will be to draw power from the states, where the Constitution has reserved it, & to extend the jurisdiction and power of the U. S. by construction to an unwarrantable extent. Had I been a member of Congress I would have voted against it."

Judged by mere space, political management occupied most of Polk's attention; and yet upon the subject of office-seekers and their persistence, words fail him, though his steadily increasing irritation and disgust frequently occupy his pen. October 19, 1848, he writes:

"The office of President is generally esteemed a very high & dignified position, but really I think the public

would not so regard it if they could look in occasionally and observe the kind of people by whom I am often annoyed. I cannot seclude myself but must be accessible to my fellow-citizens, and this gives an opportunity to all classes and descriptions of people to obtrude themselves upon me about matters in which the public has not the slightest interest. There is no class of our population by whom I am annoyed so much, or for whom I entertain a more sovereign contempt, than for the professed office-seekers who have besieged me ever since I have been in the Presidential office." November 13, 1848: "The herd of office-seekers are the most unprincipled persons in the country. As a mass they are governed by no principle. As an illustration of this I received to-day a slanderous & abusive letter from a man named Henry Simpson of Philadelphia. This man annoyed me by his letters for an office for more than two years of my time. He was disappointed, and now that I am about retiring he vents his bitter feelings. Such persons as he contributed largely to swell the vote of Taylor, the Whig candidate for the Presidency at the late election. This man Simpson professed to be an ardent Democrat whilst he was seeking office from me. He will now, I have little doubt, profess to be a Whig and be among the crowd of office seekers to Gen'l Taylor. There are thousands of unprincipled men like him who vote in elections according to their calculation of chances to get an office. The party in power will always be weakened by the votes of this class of persons." January 10, 1849: "One Lady (Mrs. B.) a widow, called and importuned me to appoint a gentleman whom she named who is now a clerk in one of the Departments. She appealed to me to appoint him upon the ground that she desired to marry him provided he could get an office that would support a family. She was a gay person of good character, accustomed to good society, and was rather a pretty woman. She said she could not marry her lover while he was a Clerk, but that if I would appoint him a Paymaster in the army she would do so and would be very happy. The dispensation of the patronage of the Government will weaken if not break down any administration." January 11, 1849: "Men and women annoyed me for office for themselves, their relatives, and friends. The people of the U. S. have no adequate conception of the number of persons who seek to live upon the Government, instead of applying themselves to some honest calling to make a living. Several of those who called to-day have importuned me half a dozen times for office. They have no claims upon the country and no individual merit. I cannot exclude them from my office, though I hold them in very low repute, and indeed I almost loath them when I see them entering my door."

With such demands upon his time and forbearance, surely even the Presidential office had its drawbacks.

The period of Polk's administration was a fateful one in American history, and whether in relation to the play of parties, to Oregon, to the Mexican War, or to the great question of the use of the new territories, the four volumes of the Diary offer a rich opportunity and a great incentive to historical research.

EPHRAIM DOUGLASS ADAMS.

## A GUIDE-BOOK TO FICTION.\*

Mr. Arthur Ransome, after editing collections of stories for the British public, has written a guide-book for his readers. He has begun, not very happily, in the obscure regions of primitive story-telling; he has followed more brilliantly with chapters on the narrative of the Middle Ages and the Renaissance, has classified the English novel of the eighteenth century into masculine and feminine, and concluded with very interesting discussions of such French, English, and American innovators as Scott, Hugo, Poe, and Flaubert. His book is one that forces a reviewer to quote again that much overworked description of a certain kind of modern criticism,—"the adventures of a soul amidst masterpieces." The author, as in most criticism of this nature, is sometimes inclined to put too much emphasis upon the adventures of his soul, and too little upon the absolute worth of the masterpieces. He sits with a pipe in his mouth, a cup of tea at his elbow (the description is his), and runs over the centuries and their stories with an audacity that must shock the modern student of periods. And yet he writes pleasantly, is informing, sometimes illuminating; and above all he tries, in a jocular fashion, to do something new. He is one of the first to attempt to popularize the study of narrative technique.

It is a much easier and perhaps a more important task to write of personalities than of technique in literature. No wonder, then, that most critics of literature have chosen the former for their subject. And yet, for a history of the changing varieties of literary types, *form*, with the technical methods which lead to it, is all important. It is the register of that which belongs to art and not to psychology in those changes, and alone can give an effective unity to the whole. A writer upon such a subject must keep *form* chiefly in view. But unfortunately it is only the artist and the critic who have a natural interest in technical methods. The casual reader is after the kernel, and seldom cares for the shell. Being unaware that content and form are interdependent, he shies from a discussion of the latter as from a needless analysis which makes an artistic complexity of what he thought to be a simple story. The feeling is natural; and if it be well that readers of fiction should sometimes consider the art as well as the substance of their favorites, the way to critical appreciation should be made as attractive as possible. Mr. Ransome has felt the

desirability of an amiable introduction into the criticism of types of fiction, and his book is a not unsuccessful attempt to provide one. Although there are many interesting theories and brilliant characterizations to be credited to the author, much of its historical and critical material is not new; but it would be difficult to find a summary of the development of the art of fiction more likely to be read through and enjoyed.

Mr. Ransome has not found his task an easy one. The paths of literary personality are seductive to the writer for non-professional audiences, and one can see the author turning away again and again from subjects more pleasant than types and purposes in story-telling. His restraint is praiseworthy. It has enabled him to bend in a truly critical manner the lives, the tastes, the ideas, and the world of his authors towards an explanation of their art, and this is a service in which more scholarly critics have often failed because of their very single-mindedness. At the expense of thoroughness, and occasionally of accuracy, he has given a desirable breadth to his survey of fiction which more laborious students have often missed. The cost must not be overlooked. To classify all primitive narrative into the Warning Example and the Embroidered Exploit is amusing, but ignores the animistic origin of much of our story-telling. Letters were by no means new in narrative when Richardson began, and it was less the letter form than the adoption of the plot of the *novella* for such material as Addison and Steele had been busy with which "helped him to be new himself." If it is most interesting to connect Poe with Godwin, who also constructed his stories with a "powerful interest" always in view, it is none the less important that his close connection with the English and German romanticism of his own day should be shown. And one wonders whether it is safe, even in a book which counts by centuries, to stop with Flaubert, as the "ultimate development of the Romantic movement without a change of name." And yet these and other questions which arise as one reads are not serious except in so far as they make up a criticism which must necessarily be passed upon a book of this kind. No series of generalizations, however brilliant, and however sane, can be entirely satisfactory unless their substructure be broad and sound. In Mr. Ransome's work there is little room for substructure; one must too often take it upon trust. The powerful and complex influences of the

\* A HISTORY OF STORY-TELLING. By Arthur Ransome. Illustrated. New York: Frederick A. Stokes Co.

Orient, Rome, and Greece, recurring in many forms and in many centuries, but too little treated here; the stimulus from romantic Germany, not so inconsiderable as to be passed by without mention; that perpetual cross-reference between the romancers of the nineteenth century, with whom our author chooses to deal, and the realists, whom he puts aside; the close and important relations borne by the obscure literature of an epoch to the masterpieces which have inspired this study,—an absence of due consideration of all these makes one hesitate again and again before accepting conclusions in themselves persuasive and doubtless correct.

But there was no room, and the casual reader will not endure an exhumation of the graveyards of the past! Exactly,—and here is the root of the whole matter. If Mr. Ransome had put more paper on his desk, more scholarship in his ink bottle, and more reading of dull and forgotten fiction in his head; if he had made a new contract with his publishers, and served notice upon the light-minded among his readers, he might have grasped that admirable opportunity to write a thorough survey of fiction which his methods and his good judgment seem to have given him. But he or any one might readily fail in so arduous a task, whereas he has certainly presented us with a moderately comprehensive, occasionally brilliant, and thoroughly readable popularization of the technique of fiction.

HENRY SEIDEL CANBY.

#### RECENT FICTION.\*

What Mr. Arnold Bennett calls "the inherent and appalling sadness of existence" is the real theme of his "Clayhanger," which by accident only is a story of life in the Five Towns which readers

\*CLAYHANGER. By Arnold Bennett. New York: E. P. Dutton & Co.

HELEN WITH THE HIGH HAND. An Idyllic Diversion. By Arnold Bennett. New York: George H. Doran Co.

MASTERS OF THE WHEAT-LANDS. By Harold Bindloss. New York: Frederick A. Stokes Co.

THE REFUGEE. The Strange Story of Nether Hall. By Captain Charles Gilson. New York: The Century Co.

THE DOCTOR'S LASS. By Edward C. Booth. New York: The Century Co.

THE GREATEST WISH IN THE WORLD. By E. Temple Thurston. New York: Mitchell Kennerley.

THE LOST AMBASSADOR; or, The Search for the Missing Delora. By E. Phillips Oppenheim. Boston: Little, Brown, & Co.

AT THE VILLA ROSE. By A. E. W. Mason. New York: Charles Scribner's Sons.

HARMEN POLS. By Maarten Maartens. New York: John Lane Co.

THE LADY OF THE SPUR. By David Potter. Philadelphia: J. B. Lippincott Co.

BURNING DAYLIGHT. By Jack London. New York: The Macmillan Co.

of "The Old Wives' Tale" know so well. When we say that the new novel is quite the equal of the earlier one, possibly surpassing it in relentless realism and grim power, we say enough to indicate that it is a work of extraordinary importance. In the larger sense, it gives us an account of the social evolution of an English provincial community during the closing three decades of the nineteenth century; in the narrower and more intensely vitalized sense, it is concerned with the fortunes of one Darius Clayhanger, printer and stationer, and of his son Edwin. There are other figures, sisters, an aunt, employees, friends, and acquaintances, but these two are dominant, and with these two alone, vividly and minutely realized, typically significant, we are chiefly occupied. The tragedy of the narrative is found in the crushing influence of the older generation upon the younger; Edwin has impulses and aspirations which might have borne fruit in a more favorable environment, but he is just lacking in the strength of will needed to free him from the iron tyranny of prescription. The struggle is soon over—it is a struggle that hardly gets outside the arena of his own thoughts—and he settles down to plod in his father's footsteps, take on the abhorred business, and forget that he has ever been tempted to revolt. This novel is, as we said of the earlier one, a tale of mean lives in mean surroundings, but the truth of its portrayal is so insistent that we are ready to acquiesce in the absence of most of the elements that go to make up ordinary romance. The author is so afraid of drifting into any semblance of sentimentality that he seems at times positively inhuman. His own hatred for Darius matches that of the son, and even the spectacle of the old man in his last stage of hopeless paresis can hardly wring from him a suggestion of tender sympathy. It is impossible to describe this book in honest terms that shall make it appear attractive, yet such is its power that we would not spare a single page; the very trivialities with which it mainly deals are touched with such genius that we find them interesting against our will, and we must admit that they are needed for the total effect of the composition. The book is open to one serious criticism. Hilda, the young woman whom Edwin loves, and who accepts him in one moment only to turn from him in the next, is not a real person in the present narrative. As some one says of her, "She's nothing at all for about six months at a stretch, and then she has one minute of the grand style." We learn why she is thus left a mystery when we read the appended note which promises a whole novel about her next year, and we have no doubt that we shall know her inmost nature when that novel shall be in our hands; but it is certainly a defect of artistry thus deliberately to evade the full responsibilities of one work in order to keep sufficient material for another yet to be written. Her conduct, as we here get glimpses of it, has neither rhyme nor reason, while her appearance and her character are so inadequately portrayed



that Edwin's infatuation is nowise accounted for. To the present reader of Edwin's age, which means in the early fifties, the book has a special interest in which younger readers cannot share. Pursuant to his larger purpose, the author has filled his narrative with echoes from the past, which evoke in us all sorts of dim memories. The things that were doing in the outside world, and of which even the Five Towns got some sort of inkling—political happenings, currents of fresh thought, and the progress of civilization—are brought into personal relations with the Clayhanger prejudices, and thus we read from time to time of such matters as Colenso and the higher criticism, home rule, Gladstone and Parnell, the Queen's Jubilee, the obstinacy of Northampton in sending Bradlaugh to Parliament, the "prayer gauge" (here by a curious slip attributed to Thompson instead of Tyndall), "The Light of Asia," and the early epidemics of influenza. All these historical matters are deftly made to serve their purpose in the author's work of characterization, and at the same time to help to bring back a half-forgotten age. There are to be two more novels in the series—the story of Hilda, already spoken of, and a final volume dealing with the life of Edwin and Hilda after their long-delayed marriage.

If we had not previously received proofs of Mr. Bennett's versatility, we should wonder that the same pen should have produced "Clayhanger" and "Helen with the High Hand." "In the Five Towns," he says, "human nature is reported to be so hard that you can break stones upon it." This readers of "Clayhanger" will readily admit, but when he adds that "sometimes it softens, and then we have one of our rare idylls of which we are very proud," the assertion needs the confirmation supplied by the light-hearted comedy of "Helen with the High Hand." The young woman thus designated is the great-stepniece of James Ollerenshaw, a bachelor of sixty, and the miserly accumulator of miserable weekly shillings from the several hundred cottages which he owns. Owing to an ancient feud, he has not recognized Helen's existence for the twenty-five years of her life, but one day that designing young woman insinuates herself into his life to the extent of becoming his housekeeper without asking his permission. The shock is twofold, for she gives him surprisingly good things to eat, and worries the wits out of him by her reckless expenditure. She soon has him as wax in her hands, persuades him, by alternate cajolery and the threat of going away, to purchase a mansion and live in it, and in the end he is prepared weakly to submit to her most irrational demands. His enlarged acquaintance with feminine nature inspires him to the audacity of loving and winning a portly widow of the town (not without encouragement, it must be admitted), and his evolution is complete. Meanwhile, Helen has a little love affair of her own, which her resourceful talent enables her to bring to the desired issue. It is capital fooling, humorously charming from start to finish, and we are glad to have it as a

pendant to Mr. Bennett's gloomy large-scale depictions of the Five Towns.

A modified version of the tale of Tristan and Isolde is given us in "Masters of the Wheat-Lands," by Mr. Harold Bindloss. An English wheat-farmer in the Canadian Northwest has for years been betrothed to a girl in England. She has been self-supporting as a singer, but the loss of her voice throws her upon the world, and the man realizes that the time has come for the fulfilment of his pledge. But he cannot very well leave his farm, and so he deposes a neighbor (who is going to England anyway) to bring the promised bride out to her new home. His choice of a messenger is ill-advised, for the man who undertakes the mission is a hero of the type frequently depicted by Mr. Bindloss, and the man who sends him is a shiftless sort of person, weak of will, and coarsened by his life on the prairie. The young woman draws the inevitable comparison, and when she reaches her new home, finds that she and her former lover have grown hopelessly away from one another. It is a long while before the claims of conscience and the call of duty are adjusted to the new state of affairs, but in the end Tristan (without Tristan's treachery) prevails over the rather despicable King Marke, who, for his part, finds facile consolation in another quarter. The story thus offers something of a variant upon the author's stereotyped plan of construction, although in the matters of description and characterization it follows familiar lines. What finally wins the heroine is a Quixotic enterprise undertaken by the hero for the rescue of an old-time companion stranded in the wilds of Kamtschatka. This adventure, brought to a successful issue, is given us with great detail, and, although interesting enough in itself, makes too great a gap in the continuity of the narrative. When the hero returns, affairs are brought to a swift conclusion.

Captain Gilson's story of "The Refugee" is a spirited romance of the Napoleonic period. The chief figure is a fascinating and villainous Frenchman who joins the ranks of the *émigrés*, finds shelter in an English country home, and makes love to the daughter of the house. But he is not fascinating enough to blind the object of his affections to his real character, and when he fails to win her by fair means, resorts to foul. Having become a turncoat and a spy in the pay of Napoleon, he plots to further the impending invasion, and incidentally to kidnap the girl. The story of his evil machinations and how they are foiled makes agreeable reading, and provides us with picturesque companions, notable among whom is the celebrated highwayman who gets mixed up in the plot, and whose audacious exploits make us almost sorry for him when he is at last laid by the heels.

Readers who found in Mr. Booth's "The Post Girl" one of the most charming of last year's novels will take similar pleasure in reading its successor, "The Doctor's Lass." The doctor is a country practitioner in Yorkshire, and his life has been blighted



many years before by the flight of his betrothed with another man. He has brooded over it ever since, fallen into slovenly ways, and taken to drink. Now comes a letter from the deathbed of the woman who had wronged him, describing the miserable consequences of her action, and begging the doctor to look after her child, a girl of twelve or thereabouts. The responsibility is reluctantly assumed, and the child is sent for. But she looks like her mother, and the doctor cannot bear the sight. The bulk of the book tells how she insinuates herself into his affections, makes him mend his ways, and in the course of the proper number of years, astonishes him with the discovery that he is in love with her. There must, of course, be a set-back, and this is provided by her fancied attachment to a curate, which makes the doctor very miserable. Then her father turns up, a drunken criminal, and resorts to blackmail. This is too much for the curate, who loses no time in showing his colors, whereupon the girl discovers that it is her guardian whom she really loves after all. The story is rather excessively drawn out at times, and the agony a little more protracted than it need be, but there are interest and vitality and wholesome charm in every chapter, and a style that is far out of the common.

In its central situation, "The Greatest Wish in the World," by Mr. E. Temple Thurston, is not unlike Mr. Booth's appealing story. It is, of course, a very old situation, being that created when a girl, reared from early childhood by a man of middle age, so entwines herself in his affections as to create an almost tragic complication when the mating impulse possesses her, and he is threatened with the going out of the very light of his life. The artistic solution of this problem is probably to face the facts and let nature have her way, but if the novelist is sentimentally inclined he will follow the path of least resistance, as Mr. Booth does, and leave the girl in the protecting care of the man who is old enough to be her father. No such evasion is possible to Mr. Thurston, however, for the guardian of his heroine is a Catholic priest and there is nothing for it but that he should nerve himself for the inevitable bereavement. His Peggy is a very lovable creature, but her sailor-suitor seems to be quite worthy of her, and the misunderstanding which almost causes her to end her days in a convent is happily cleared up, with the connivance of Father O'Leary, just in time to save two young lives for earthly happiness. "The Greatest Wish in the World" is of course, that of having a child to cherish, and this is equally shared by Father O'Leary and his rather terrifying house-keeper, both of whom must suffer when Peggy takes her flight. The poignancy of the situation is softened for us as much as possible, and a sort of sunset glow—the radiance of bright memories—is made to play about their lives that are left desolate. The story is very genuine and very human, but we do not quite like the affectation of familiarity with the reader in which the author so frequently indulges. There is much impertinent matter of this

kind that must be described as padding, and had far better have been excised.

The sort of story that Mr. E. Phillips Oppenheim writes (at the rate of about two a year) may make no claim to serious critical consideration, but it cannot be denied that the author has acquired an admirable technique of the sort demanded by the novel of intrigue and mystery. He never lets the interest drag, he contrives dramatic situations in rapid succession, and he keeps his secret well in hand until the time comes to let it out. "The Lost Ambassador" offers a typical example of Mr. Oppenheim's craftsmanship, and its easy man-of-the-world manner makes it entertaining reading. The hero discovers the heroine in the first chapter, constitutes himself her knight-errant, believes in her when appearances are most against her, and earns his final reward by the intelligence and devotion with which he ferrets out the mystery in which she has become entangled. It is all very neatly managed and to fairly exciting effect.

Most detective stories plunge us into bewilderment and keep us there until the closing chapter, when we are vouchsafed a hurried and forced explanation that does not half explain. If it were worth while (which it usually isn't), we should have to go through the whole story again to untie all of its knots with the help thus tardily furnished. Now Mr. A. E. W. Mason, who writes "At the Villa Rose," claims our gratitude for the particularity with which he clears things up at the end, and his example deserves imitation. Otherwise, the story is of fairly conventional pattern. The scene is at Aix-les-Bains, and the interest is in the murder of a rather vulgar middle-aged woman. Her companion (the heroine) is suspected, and the man whom we at first take for the hero turns out to be the criminal. Then the story takes an unexpected turn, for the celebrated French detective who has unravelled the mystery finds that he has also won the love of the young woman whose name he has cleared.

Although Dutch types of character have provided the leading figures in the later novels of "Maarten Maartens," they have been given something like a cosmopolitan setting, and been shaped by the influences of the larger world. In "Harmen Pols," however, the author recurs to his earlier task, and draws his inspiration wholly from his native air. He has indeed, in local visualization and narrow concentration of purpose, given us a more intimate picture of Dutch life—the racy and circumscribed life of the Dutch peasant—than is to be found in any of the book's predecessors. It is a very small plot that he cultivates, but the cultivation is in the highest degree intensive. He has set himself to describe the spiritual tragedy of three lives—the peasant-proprietor, weighted with a morbid sense of imagined guilt, his wife, faithful in act but faithless in thought because self-convicted of the sin of cherishing an earlier love, and their son, for whom a spiritual crisis is prepared just as he is reaching manhood. A claim, long ignored but strictly legal,

is made upon the family farm, and the household is threatened with ruin. The boy tries to set matters to rights, and uncovers a complication of old iniquities that threatens the very citadel of his soul. This test is the making of his character, and the redeeming ministries of pity and love achieve his rescue. The reality of the book fairly grips the reader, and the harsh outlines of the grim narrative are softened by tender and imaginative touches. The power of the story is no less marked than its fidelity to fact, and it is, as far as the chief figures are concerned, a triumph of artistic characterization.

"The Lady of the Spur," by Mr. David Potter, is a story of love and excitement, with the adventurous sort of hero and the pert sort of heroine that can always be counted on to provide entertainment. It offers a slight departure from the conventional type in the setting provided for it, which plunges us neither into the thick of modern life nor into the romantic atmosphere of the far distant past. The period is something less than a hundred years ago, when the name of Andrew Jackson was one to conjure with, and the scene is in the pine barrens of New Jersey. One Tom Bell, an escaped highwayman under sentence of death, returns to this place after some years of absence, trusting that he is so changed as to be safe from recognition. He comes to bring news of the death of one Henry Morvan, who has been his chum on the Missouri. But when he arrives, he is impelled to pass himself off as Morvan, whereby he takes possession of valuable estates, and takes up the life of a country gentleman. His new life is beset by many perils, because his unexpected appearance frustrates the hopes of the rightful heirs, and a gang of masked night-riders seeks to scare him away. He keeps up the imposture for the sake of a fair cousin with whom he falls in love, and balks the schemes of various villains at much personal danger. Finally, he makes a full confession, but the haughty heroine has capitulated, and then it turns out that he had never really been a highwayman, but a scapegoat, and that President Jackson has long since signed a full pardon for him. Thus is he ingeniously extricated from what seems an impossible situation, and we may henceforth approve of him without the stirrings of conscience that have troubled us heretofore. The story is an exceptionally good one of its rather trifling but undoubtedly entertaining kind.

His real name is Elam Harnish, but they call him "Burning Daylight," a fact ostensibly accounted for by a rather pointless anecdote, but better explained by the natural revolt of sensible men against such a legal appellation as belongs to him. His habitat is Alaska, where he is a superman, excelling all his fellows in feats of strength and daring, in recklessness at the gaming-table, and in general deviltry. Mr. Jack London, who has fashioned him for our delectation, evidently likes him, and glories in his varied brutalities, which is not surprising when we think of certain of the author's earlier essays in

portraiture. "Daylight" has a "hunch" that makes him one of the first discoverers of the Klondike, and carries him through speculative operations whereby he "cleans up" some ten millions in a couple of years. Then he betakes himself to New York, where a group of high financiers successfully "play him for a sucker," and transfer the ten millions to their own pockets. Being a superman, he then forces them to disgorge at the pistol's point, and carries his ten millions back to the Pacific coast. Settling in San Francisco, he plunges into the financial game himself (having profited by experience), and his ten millions soon grow to thirty in consequence of a series of unscrupulous enterprises, which reveal him as the most desperate cut-throat of the gang. But one day he discovers that his muscles are growing flabby, and that he has been drinking too much for his health. At the same time he discovers unexpected charms in his private stenographer, and pursues her with his customary violence. But to his surprise she will have none of his millions, persuading him that the game is not worth the cost, and that what he really needs is to cultivate the simple life. Whereupon he "chucks" the whole game, throws his fortune into the scrap-heap, and retires to a modest ranch to earn a living by the sweat of his brow. The young woman, seeing what havoc her influence has wrought, can do no less than go with him, yielding to the man what she had obstinately refused to the millionaire. His regeneration is worked out with less of the usual bathos than might have been expected, and is a thoroughgoing performance. The whole story is deliciously and glaringly absurd, and done in the crudest of colors, but it has the merits of swift action and forcible expression, and is, on the whole, rather better work than the author has been giving us of late. He preaches a gospel that is wholesome (barring its socialistic vagaries) and much needed in our frenzied commercial age.

WILLIAM MORTON PAYNE.

#### BRIEFS ON NEW BOOKS.

*A sane view  
of mediums  
and spirits.*

It is well to use some emphasis in speaking of the "Studies in Spiritism" by Dr. Amy E. Tanner, who has had the active coöperation of Dr. G. Stanley Hall in preparing her papers for publication. As a scientific survey of an elusive group of phenomena popularly misconceived, and by the prestige of "psychic researchers" distorted to support an alien construction, the present book (Appleton) becomes a serious plea for the rights of both logic and psychology. Toward any very special subject, the public can assume but a casual attitude, and must perforce judge by general appearances and draw distinctions loosely. To such, psychology and "psychic research" seem much alike; and the former has at times been looked upon as a dull evasion of the latter. Their very different manner of conducting

their affairs is too commonly overlooked. Hence the need of emphasis to make an impression. Furthermore, a sensational eagerness for the marvellous and the obscure inclines to all that makes for the reality of telepathy, and for the evidential value of Mrs. Piper's sittings, and for the superphysical origin of Paladino's table levitations. The public listens only when a dramatic collapse makes a clatter that finds a response in shouting headlines. Mrs. Piper cannot be dramatically exposed; she must be rendered transparent to a reflective insight. Yet that difference does not obscure the important point in common: that the interpretation of such phenomena as revelations of unknown forces is just superstition, pure and simple, only not very pure and not very simple. For a stirring arraignment of this modern revival of outworn attitudes, Dr. Hall's masterly introduction should be read. How far it will serve as an antidote seems uncertain; but it prepares the way for Miss Tanner's findings of the facts in the case, as they appeared in six well-arranged sittings. The record is inevitably detailed, and to some the reading will be tedious. But it is all necessary to the analysis, as well as to show the hollowness of Mrs. Piper's (or her protagonists') pretences, and the amateurish irrelevance of the telepathic and similar "evidential" hypotheses. Suffice it to say that Mrs. Piper and her spirit controls fell into obvious traps, and made just such good guesses and such bad ones as were natural for her natural assumptions, assisted by a skilful "fishing" for clues and a practised handling of the landing-net. The psychological side of the story is the more interesting: on the part of the sitters, much favorable prejudice, more prepossession and exaggeration, and a system of apologetics that creates prodigious coincidences of incidental trifles; on the medium's side, a trance-state that finds explanation as a variant of secondary personality, suggestive in the mode of its absorbing its mental stimulus and its suppressed reactions to the situations. The trance-personality, Dr. Hall regards as sufficiently near of kin to the responsible Mrs. Piper to enable her to prepare a very illuminating account of the doings of her silent partner. Yet on the whole there is no great excitement in these four hundred pages; though the presentation of the evidence does not lag, and the summing up and charge to the public jury are most ably delivered. It is a book worth a large and serious attention. Its point of view should be absorbed, and the significance of the case appreciated. Those with predilections for flying to forces that we know not of, owe it a careful hearing. Such a volume is indeed needed, and the investigations that make it strong and sound, while not in themselves over-fruitful, will in the end make possible an attitude of wholesome interest in the true significance of even the vagaries of the mental life. For this service, Miss Tanner and Dr. Hall deserve and will receive much credit. They must also be prepared to learn something about their motives and conduct and intelligence that their conscious selves have not as yet revealed to them.

*Essays, jocund  
and whimsical.*

A new sheaf of those sprightly essays wherewith Dr. Samuel McChord Crothers periodically entertains and not seldom instructs "Atlantic" readers, is just at hand. "Among Friends" (Houghton) takes its name from the opening paper, which treats, among other things, of that good understanding and good humor which make possible the exhilarating give and take of good conversation. "The Anglo-American School of Polite Unlearning" is a whimsical account of a supposed institution for the cure of international prejudice. "The Hundred Worst Books" and "The Convention of Books" will tickle the erudite and those whose days are passed in libraries. "In Praise of Politicians" has a good word to say even for the opportunist in statecraft, and it offers for our acceptance the useful word "politicaster" (after the analogy of "poetaster") to denote the less admirable follower of the noble calling of politics, as distinguished from the politician who will be known after his death as a statesman. "Missionary Life in Persia, with Some Remarks on Liking One's Job" cannot be characterized in two lines; but it finely advocates the sportsmanlike and cheery attitude toward the task in hand. "The Colonel in the Theological Seminary," "The Romance of Ethics," and "The Merry Devil of Education" indicate merely by their titles that happy conceits and amusing freaks of fancy, together with a sufficiency of more serious matter, are to be found in the chapters which they head. While the book abounds in its author's customary felicities of style and happy turns of thought, it seems to betray here and there a suggestion of the influence of Mr. Chesterton. It is difficult to escape the Chestertonian infection even if one has never read him. He is in the air. But we are assured that Dr. Crothers both reads and admires his British contemporary essayist. The following fragment from "Among Friends" inevitably reminds one of the staccato style so familiar to us from across the water: "Find out what Natural Law is about to make everybody do, and do it before they know what it is. That is success. Success consists, not in doing what you want to do and doing it well; it is doing what you have to do and being quick about it." With the style, something of its originator's superabundance of thoughts and subter-abundance of thought may possibly be discovered; yet we would not positively affirm this. It is a tendency, however, to be guarded against.

*The charm  
and mystery  
of Music.*

Mr. Albert Gehring, in his interesting and valuable book on "The Basis of Musical Pleasure" (Putnam), treats his subject mainly from the inductive and external side. He states that there is as yet no such thing as a genuine explanation of the pleasure inherently belonging to music, although we have many indications of the varied sources from which that pleasure springs. He discusses the power of tone, the significance of musical form, the halo of



associative fascinations by which music is encircled, the effectiveness of music in its power to symbolize in many ways the light or serious experiences of men, and the remarkable parallelisms which exist between the intellectual and emotional life of the race on the one side and the structure and development of music on the other. To this last section of his subject he gives his best and most decided attention; and it is certainly worthy of the prominence in which he puts it. In fact, it contains within itself the possibility of an organic summation of all the other sources, and the placing of them in such relation as will make plain their comparative value and importance. Mr. Gehring is everywhere a suggestive and interesting writer, but he makes no pretense to be complete or systematic, and in the end is altogether too modest about the results attained. Thus he says: "Here we must conclude our research. It is better to make a frank confession of ignorance, than to indulge in empty guesses and untenable hypotheses. Let us hope that the problem is not essentially incapable of explanation, and that a day may arrive which shall witness a solution of the puzzling mysteries." It may perhaps be said that this day has already arrived. The mystery of music is neither more nor less than the mystery of any art. The secret of architecture is just as far to seek as that of music, and, indeed, the two have much in common. The Ninth Symphony of Beethoven may very well be likened to a Gothic cathedral, and the import of one is similar to the import of the other. Music, being the last of the arts to mature, is also the last to find its theory and explanation. Mr. Gehring's book is a hopeful sign. We think he will come to have a better opinion of opera than he seems at present to hold, and will entirely recognize that the world of emotion, complex and intricate, finds a consummate expression in the world of sound, cognately complex and intricate, and that the resultant music takes an equal place with the other arts in its revelation of the best and highest in the experiences of mankind. The book deserves the attention of all lovers and students of music.

*Impressions of  
an undeveloped  
commonwealth.*

Having published his impressions and opinions of various other foreign countries, Mr. John Foster Fraser now adds Australia to the list. "Australia: The Making of a Nation" (Cassell) gives a picture of the country as the author saw it in his visit of a year ago. A vast territory with but four million inhabitants, and those largely congregated in a few chief cities; rather over-supplied with labor laws, and constrained to heed the mandates of the labor unions; provided with government-owned railroads, and needing for the development of her vast resources many more miles of railroad than she is likely to get for a long time to come, this young and hopeful commonwealth is revealed in the pages of Mr. Fraser's book as a paradise not without its jungles—a land unquestionably delightful to the curious and observant visitor, but suffering from a variety of

ills known and unknown elsewhere. If the climate were different, if legislation could be modified, if it were not for the rabbit pest, and so on with a generous provision of *ifs*, Australia would be the ideal of what a country ought to be. Pending the realization of these conditions, most of us are content to visit this over-grown and under-populated island in the pages of such generously communicative travelers and writers as Mr. Fraser. On an early page he assigns to Australia, in his largeness of heart and with a familiar disregard of syntax, an area "as big, or bigger, than all Europe,"—thus crediting the island with an excess of some eight hundred thousand square miles. Fifty-six excellent illustrations from photographs help the stranger to form correct conceptions of this land of splendid realities and still more splendid possibilities.

*The note-book  
of an old-school  
lawyer of  
Massachusetts.*

Unpretentious and briefly told are "A Lawyer's Recollections" (Little, Brown, & Co.), by Mr. George A. Torrey, who began the practice of his profession almost half a century ago in Fitchburg, Massachusetts, and continued it later in Boston, becoming general counsel of the Fitchburg Railroad and trying cases in all but three of the counties in the State. His anecdotes of the bench and bar, from his own long and varied experience with courts and lawyers, are entertaining, and they bring into occasional near view such men of note as Judge Hoar, Senator Hoar, Mr. Richard Olney, and others. Even more interesting, for the average reader, are Mr. Torrey's reminiscences of his school and college days. He entered Harvard in 1855, under the benignant administration of President Walker and in the palmy days of Professors Felton, Peirce, Child, Cook, Lovering, and Bowen, all of whom he recalls by nickname. In his expressed conviction that the students of his time received a training such as is now no longer to be had, he but adopts the inevitable belief of all college men, that *alma mater* was in the full flush of her ripened charms during the four years they were in college, and that she has been falling off ever since. On an early page of his book the author assigns to his own church in Fitchburg the time-honored story of the very short preacher and the very high pulpit above which he managed, by standing on tip-toe, to show the top of his head as he piped forth his text, "It is I, be not afraid." How many other old-time churches claim to be the scene of this incident, we shall probably never know.

*The feminine side  
of Venetian life  
under the Doges.*

Mr. Edgcumbe Staley has recently added another volume to his series of studies in Italian history, the subject this time being "The Dogaressas of Venice" (Scribner). That the consorts of the doges must have exerted a real influence on Venetian policies and development is evident, though in rare cases only does this appear on the surface of the political current. The *dogaressas* had many responsibilities and prescribed duties, though these were chiefly of



a social character: "the patronage and direction of charities of all kinds—whether eleemosynary or educational, the maintenance of the Ducal hospitalities, the reception of ambassadors, the claims of the family, and the encouragement of arts and crafts." But these are activities that the annalist too often fails to record, and hence the story of the *dogaressas* is neither intensely interesting nor very instructive; too often the account is limited to a name, a date or two, and a pedigree. Nevertheless, there is much in Mr. Staley's book that his readers will enjoy: pictures of Venetian life, both public and private; descriptions of odd customs and quaint ceremonial, of pageants, processions, athletic tournaments, and gorgeous funerals; of household arts, particularly those of the boudoir. All this may be regarded as padding, but it is padding of a very pleasant sort. The work is, indeed, more a study of feminine life in Venice than a history of the ducal consorts; it is as social history that it will prove most valuable. It is written in the author's easy, almost exuberant style, and is provided with a number of valuable illustrations.

*In the by-ways  
of psychology  
and medicine.*

Dr. R. M. Lawrence has produced a useful compilation of old and modern usages, practices, and opinions, centering about the curing of physical ills by using the imagination which the mind naturally develops. He calls it "Primitive Psycho-Therapy and Quackery" (Houghton Mifflin Co.). What in primitive situations was the natural belief in the efficiency of procedures based on accredited systems of ideas, becomes in more illuminated periods the survival of quackery preying upon credulity. The large share of such quackery persisting to or revived in our own time and clime gives the necessary experience to make the older practices of one nature and kinship. Dr. Lawrence brings together a most varied collection, many of them from unusual sources, of the diverse methods of appeal to the faith in the desired cure, from amulets to blue-glass and magic formulae. It makes a curiously assorted string of beads, yet really united by the common thread of a mental influence acting upon a favorably disposed imagination; and it leads to reflection upon the enduring traits of human nature, one of which was briefly commented upon by Puck, another by P. T. Barnum, and yet another by Lincoln. The degree of human folly, the human appetite for folly, and the futility of folly as a permanent prescription for all men on all occasions, all find pertinence in the long historical range of citations brought together by this student of the by-ways of medicine and psychology.

*A new  
"Religio  
Medici."*

Dr. George M. Gould, whose thoughtful and thought-generating studies are by no means confined to the subject of eye-strain, has brought together a number of his essays on religious subjects in a volume entitled "The Infinite Presence" (Moffat, Yard & Co.). The title is taken from the first chapter, which is

reprinted from "The Atlantic Monthly" of six years ago; the other essays were also, with one exception, prepared originally for other purposes than book publication. Taken together, they present, in an attractive and sufficiently systematic form, the deeper beliefs and higher ideals of a scholarly and reflective mind. Far from professing the skepticism or the agnosticism of the typical physician, Dr. Gould acknowledges a very positive belief, which, as we understand it, has a certain pantheistic tinge. The Infinite Presence is defined as "the living synthesis of all these characteristics of which we as partial incarnations present only facets." The limitations and "the failures, His mistakes or ours," of Dr. Gould's non-omnipotent deity are frankly acknowledged, although elsewhere in the book the terms "omnipotence" and "infinite of power" occur, but rather vaguely. The author makes the stellar universe to be of limitless extent, whatever modern astronomy may have to say to the contrary. In spite of an occasional apparent or real self-contradiction, some repetition, and perhaps a little insufficiency of clearness and conciseness, the book is both worthy of a careful reading and is written in a style to insure it.

#### BRIEFER MENTION.

The crop of Baedekers revised for 1910 is now made to include "Belgium and Holland" (fifteenth edition), "Paris and Its Environs" (seventeenth edition), and "Berlin and Its Environs" (fourth edition). All are supplied with increased numbers of maps and plans. These books are imported by the Messrs. Scribner.

The Justin Winsor historical prize essay for 1908, now published by the American Historical Association, is by Dr. Clarence Edwin Carter, who takes for his subject "Great Britain and the Illinois Country, 1763-1774." It is based upon much material heretofore unused, and constitutes a solid contribution to American scholarship in the historical field.

The Cambridge University Press (Putnam) has completed its edition of "The Complete Works of George Gascoigne," edited by Professor John W. Cunliffe, by the publication of the second volume. This volume of six hundred pages includes "The Glasse of Government," "The Princely Pleasures of Kenelworth Castle," "The Steele Glas," and many other pieces in prose and verse.

Mrs. Neltje Blanchan's "The American Flower Garden" (Doubleday, Page & Co.), originally published in a sumptuous limited edition, is now reprinted in cheaper form, containing considerably fewer, though still a generous number of illustrations in color and half-tone. Mrs. Blanchan's book stands alone in its field, and the first edition was at once too small and too expensive to satisfy the popular demand.

Professor Paul Shorey's college text of the Odes and Epodes of Horace, first published twelve years ago, has come into a new edition, the preparation of which has been shared by Professor Gordon J. Laing. The changes consist chiefly of added references to the recent literature of the subject, and a slight curtailment of the

parallel passages quoted in the notes, the array remaining almost as amazing as before in its range and the skill with which it is marshalled. Messrs. Benjamin H. Sanborn & Co. are still the publishers of this extraordinarily well-edited text.

"A Guide to Reading in Social Ethics and Allied Subjects" is the title of a unique bibliography which has just been prepared through the cooperation of more than twenty teachers in Harvard University. Each instructor has contributed a list of the more noteworthy books in his special field, and in almost every case has added a brief criticism or analysis. Although the volume is designed primarily for those engaged in social service, the general reader should find in it a useful guide to the best contemporary studies of social conditions and problems.

"The Lure of the Antique" (Century Co.) is the attractive title of the latest book about old furniture. Some form of the antique allures almost everybody nowadays, and it is for these omnipresent amateur collectors that Mr. Walter A. Dyer has planned his treatise, which covers Colonial furniture, china, mirrors, candle-sticks, silver, pewter and glass ware, copper utensils, and clocks. Mr. Dyer urges the advantages of the Colonial period for American collectors, and of specialization in one field rather than dabbling in many and consequently accumulating a hodge-podge which is likely to include plenty of "fakes." How to distinguish the false from the real is a matter to which he gives much attention. Another puzzling question for the inexperienced buyer is the financial one: how much to pay for the article you covet; what is a real bargain and what a fair price. Mr. Dyer finds a rather novel way of helping to solve this problem. His book is richly illustrated from photographs of typical antiques, and each one is given its approximate money-value. In the treatment of each subdivision of the subject the arrangement is chronological, with emphasis on the work of noted makers.

Some time ago, Mrs. Bertha Feiring Tapper edited for the "Musician's Library" of the Messrs. Ditson a volume of the "Larger Piano Compositions" of Edvard Grieg. She now gives us a companion volume of Grieg's "Piano Lyrics and Shorter Compositions," for which Mr. Samuel Swift has supplied a biographical and descriptive introduction. The editor is herself a Norwegian, and consequently brings to her work of selection both understanding and sympathy. Eighteen opus numbers are represented, most of them by several pieces. Thus we have the gems of the ten books of "Lyrical Pieces," the "Peer Gynt" numbers, many of the songs transcribed, and other exquisite selections. A sheaf of less pretentious musical publications from the same house includes "Favorite Sacred Songs for High Voice"; "The Trill in the Works of Beethoven," by Mr. Isidor Philipp; Mr. Fr. X. Schmid's "Requiem Mass in F Minor," edited by Mr. Eduardo Marzo; a "Communion Service in A," by Mr. Bruce Steane; J. F. Burgmüller's "Twenty-five Easy and Progressive Studies," edited by Mr. Karl Benker; Louis Köhler's "Little School of Velocity without Octaves," edited by Mr. Frederic E. Farrar; two books (Nos. 1-10) of Brahms's "Hungarian Dances," arranged for four hands; Fritz Spindler's "May-Bells," edited by Mr. Karl Benker; Anton Krause's "Three Instructive Sonatas for the Piano," also edited by Mr. Benker; and a new edition, entirely re-written, of "The Art of Singing," by Mr. William Shakespeare.

#### NOTES.

A new series — the seventh — of Mr. Paul Elmer More's "Shelburne Essays" is announced by Messrs. Putnam.

A book of special interest to librarians is "The Paper of Lending Library Books" by Mr. Cedric Chivers, just announced by the Baker & Taylor Co.

A new book by Lord Rosebery, dealing with "Lord Chatham: His Early Life and Connections," will be published this month by Messrs. Harper & Brothers.

"The Philosophy of Plato and its Relation to Modern Life" is announced by Mr. B. W. Huebsch in his series of handbooks to the lecture courses of Mr. Edward Howard Griggs.

The first English version of Björnson's comedy, "A Lesson in Marriage" or "The Newlyweds," will be published this month by Brandt's of New York. The translator is Miss Grace Isabel Colbron.

Mr. William Howe Downes, art editor of the Boston "Transcript," is preparing the authorized biography of the late Winslow Homer, and would be glad to hear from any persons possessing any of Homer's letters.

Only a week before her death, Mrs. Julia Ward Howe was arranging with the Houghton Mifflin Co. for the publication this year of a volume of "Later Poems." Whether or not the book will now appear, we are not informed.

Mr. Robert Hichens's next long novel will be published in the fall of 1911 by Frederick A. Stokes Company, who were Mr. Hichens's first publishers in America, and who brought out "The Garden of Allah," his greatest success. The new novel will be entitled "Dolores."

"Arts and Decoration" is the title of a new monthly magazine to be devoted to art in relation to home-making. The periodical is issued by Adam Budge, Incorporated, of which Mr. Walter A. Johnson is president. The first issue of "Arts and Decoration" appears this month.

The Harris Lectures for the current academic year at Northwestern University, Evanston, will be given from March 23 to March 28, 1911, by Professor Francis B. Gummere of Haverford College. The subject of the series, which will be published later in book form, is "The Progress of Poetry."

The new book by Professor G. Maspero, which the Appletons will soon publish, is entitled "Egypt: Ancient Sites and Modern Scenes." The volume is said to contain a collection of charming word pictures of Egypt, in which history and archæology blend with the scenes of to-day, and the past is linked to the present.

The books and autographs of Edmund Clarence Stedman, including unpublished letters and manuscripts from the Brownings, Swinburne, Aldrich, Bayard Taylor, Walt Whitman, Eugene Field, and others, will be sold at auction shortly by the Anderson Company of New York. The library of the late S. L. Clemens (Mark Twain) will also be sold by the same company.

Some members of the bibliographical staff of "The Publishers' Weekly" office have been at work during the past summer on a classified directory of Private Libraries in the United States. Material for this promising compilation has been gathered from many sources, and it is planned to arrange it in three alphabets. The first will be by names of collectors, with addresses and some mention of the collector's specialty; the second will be geographical, by states and cities; the third, a

topical index, showing under each subject the names of all who have similar tastes. The little volume will probably not be ready before the end of the year, so that names of collectors not yet represented may be included if sent in during the present month.

Under the title of "The Great Illusion: A Study of the Relation of Military Power to Economic Advantage," Messrs. G. P. Putnam's Sons will soon issue a considerably amplified edition of Mr. Norman Angell's notable pamphlet "Europe's Optical Illusion," which is regarded in Europe as the most notable contribution to a burning question that has appeared for many years.

"English for Italians" is the title of a forthcoming book by Miss Edith Waller which teachers in Italian neighborhoods and social workers should find of considerable usefulness. The William R. Jenkins Co., who will issue this book, also announce a French-English and English-French Dictionary, by Professor A. S. Collet of the University of Oxford, and "Forms for Analysis and Parsing" by Mr. A. E. Sharp.

The Abbey Company, of Chicago, announce that they have acquired from Messrs. Paul Elder & Co. all rights in "The Abbey Classics." They will add to the series Whittier's "Snow-Bound," with a critical introduction by Mr. Walter Taylor Field. The Abbey Company also announce "A German Christmas Eve," the Christmas episode from Heinrich Seidel's "Leberecht Hühnechen," translated by Miss Jane Hutchins White.

The Lloyd Memorial Library, at Winnetka, Ill., which was begun by the late Mrs. Henry Demarest Lloyd in memory of her husband, has been finished by her sons John and Henry D., and is now presented to the town as a memorial of both parents. About twenty-five thousand dollars has been spent on the handsome building, which, in accord with one of Mrs. Lloyd's provisions, has the novel feature of a combined club-room and smoking-room in the basement.

Dr. Percy Louis Kaye has prepared for The Century Co. a volume of "Readings in Civil Government" to be used in schools as a companion to Mr. S. E. Forman's admirable "Advanced Civics." The readings are not for the most part documentary, but rather extracts from the writings of eminent publicists, all the way from Hamilton to Governor Woodrow Wilson. The selection is judicious and highly informing, and we could hardly imagine a book better fitted to supplement the ordinary text-book of this subject.

"The Life and Times of the Right Honourable Cecil John Rhodes, 1853-1902" is the title of the authoritative biography of the great builder of South Africa which is only about to appear—eight years after Rhodes's death. The book is written by Sir Lewis Mitchell, of the Executive Council of Cape Colony, a trustee and executor of Rhodes's will and formerly his private secretary. It is a comprehensive work in two large volumes, and will be published about the middle of November by Mr. Mitchell Kennerley.

During the past summer arrangements have been completed by which the Cambridge University Press assumes the British agency for the books and journals issued by the University of Chicago Press. The understanding is that the Cambridge Press shall have exclusive right to the sale of these publications throughout the British Empire (including Egypt) in the eastern hemisphere. The connection thus formed between the newest of the great universities with one of the oldest, should be a matter for congratulation in both countries.

#### LIST OF NEW BOOKS.

[The following list, containing 276 titles, includes books received by THE DIAL since its last issue.]

##### BIOGRAPHY AND REMINISCENCES.

- The Digressions of V:** Written for his Own Fun and That of his Friends. By Ellihu Vedder. Illustrated in photogravure, etc., large 8vo, 521 pages. Houghton Mifflin Co. \$6. net.
- William Sharp (Fiona Macleod):** A Memoir. Compiled by Elizabeth A. Sharp. Illustrated, large 8vo, 343 pages. Duffield & Co. \$3.75 net.
- Grover Cleveland:** A Record of Friendship. By Richard Watson Glider. Illustrated. 8vo, 270 pages. Century Co. \$1.80 net.
- Under Five Reigns.** By Lady Dorothy Nevill; edited by her son. Illustrated, large 8vo, 349 pages. John Lane Co. \$5. net.
- George Romney.** By Arthur B. Chamberlain. Illustrated in photogravure, etc., large 8vo, 419 pages. Charles Scribner's Sons. \$4. net.
- Peter the Cruel:** The Life of the Notorious Don Pedro of Castile. By Edward Storer. Illustrated in photogravure, etc., large 8vo, 353 pages. John Lane Co. \$4. net.
- The Herkomers.** By Sir Hubert Von Herkomer. Illustrated, large 8vo, 263 pages. Macmillan Co. \$2.50 net.
- The Love Affairs of Lord Byron.** By Francis Gribble. Illustrated in photogravure, large 8vo, 380 pages. Charles Scribner's Sons. \$3.75 net.
- The Dauphines of France.** By Frank Hamel. Illustrated in photogravure, etc., large 8vo, 413 pages. James Pott & Co. \$4. net.
- Kings' Favorites.** By Francis Bickley. Illustrated, large 8vo, 309 pages. John Lane Co. \$3.50 net.
- Madame de Montespan and Louis XIV.** By H. Noel Williams. With photogravure frontispiece, large 8vo, 384 pages. Charles Scribner's Sons. \$2. net.
- Through Five Administrations:** Reminiscences of Colonel William H. Crook. Edited by Marguerite Spalding Gerry. Illustrated, 8vo, 280 pages. Harper & Brothers. \$1.80 net.
- The Life of Charles Sumner.** By Walter G. Shottwell. With portrait, 8vo, 733 pages. Thomas Y. Crowell & Co. \$1.50 net.
- Ups and Downs of a Wandering Life.** By Walter Seymour. With photogravure portrait, large 8vo, 308 pages. D. Appleton & Co.
- Jeanne d'Arc: The Maid of France.** By Mary Rogers Bangs. With frontispiece in color, 12mo, 351 pages. Houghton Mifflin Co. \$1.25 net.
- Ulrich Von Hutten, "Knight of the Order of Poets."** By David Starr Jordan. 12mo, 42 pages. Boston: American Unitarian Association. 60 cts. net.

##### HISTORY.

- Medieval Italy from Charlemagne to Henry VII.** By Professor Pasquale Villari. Illustrated in photogravure, etc., large 8vo, 392 pages. Charles Scribner's Sons. \$3.75 net.
- The Servian People: Their Past Glory and their Destiny.** By Prince and Princess Lazarovich-Hrebellanovich. In 2 volumes, illustrated, large 8vo. Charles Scribner's Sons. \$5. net.
- The High Court of Parliament and its Supremacy:** An Historical Essay on the Boundaries between Legislation and Adjudication in England. By Charles Howard McIlwain. Large 8vo, 408 pages. Yale University Press. \$2.50 net.
- Napoleon and the End of the French Revolution.** By Charles F. Warwick. Illustrated, 8vo, 481 pages. George W. Jacobs & Co. \$2.50 net.
- The History of England from the Accession of Edward VI. to the Death of Elizabeth (1547-1603).** By A. F. Pollard, M. A. With maps, large 8vo, 524 pages. "Political History of England." Longmans, Green, & Co. \$2. net.
- Life in the Roman World of Nero and St. Paul.** By T. G. Tucker. Illustrated, large 8vo, 453 pages. Macmillan Co. \$2.50 net.
- The Influence of Wealth in Imperial Rome.** By William Stearns Davis. 8vo, 340 pages. Macmillan Co. \$2. net.



**A History of the War of Secession, 1861-1865.** By Rosister Johnson. Fifth edition, revised and enlarged; 8vo, 573 pages. Wessels & Bissell Co. \$2. net.

#### GENERAL LITERATURE.

**Imaginary Interviews.** By W. D. Howells. Illustrated, 8vo, 359 pages. Harper & Brothers. \$2. net.

**Edgar Allan Poe: A Critical Study.** By Arthur Ransome. With photogravure portrait, large 8vo, 237 pages. Mitchell Kennerley. \$2.50 net.

**At the New Theatre and Others: The American Stage, Its Problems and Performances, 1908-1910.** By Walter Prichard Eaton. 12mo, 359 pages. Small, Maynard & Co. \$1.50 net.

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**Old People.** By Harriet E. Paine; with introduction by Alice Brown. 12mo, 256 pages. Houghton Mifflin Co. \$1.25 net.

**English Tragicomedy: Its Origin and History.** By Frank Humphrey Ristine, Ph. D. Large 8vo, 247 pages. Macmillan Co. \$1.50 net.

**Essays and Studies by Members of the English Association.** Collected by A. C. Bradley. 8vo, 196 pages. Oxford University Press.

**Three Philosophical Poets: Lucretius, Dante, and Goethe.** By George Santayana. 8vo, 215 pages. Cambridge: Harvard University.

**Six Essays on Johnson.** By Walter Raleigh. 8vo, 176 pages. Oxford University Press.

**The Hidden Signatures of Francesco Colonna and Francis Bacon: A Comparison of their Methods.** By William Stone Booth. Illustrated, large 8vo, 67 pages. Boston: W. A. Butterfield. Paper.

#### NEW EDITIONS OF STANDARD LITERATURE.

**On Life and Letters.** By Anatole France; translated by A. W. Evans. Limited edition; large 8vo, 318 pages. John Lane Co. \$2.

**Centenary Edition of the Works of Charles Dickens.** First volumes: *The Pickwick Papers*, in 2 volumes; *Sketches by Bos*, in 2 volumes; *Oliver Twist*; *American Notes and Pictures from Italy*. With the original illustrations, 8vo. Charles Scribner's Sons. Per volume, \$1 net.

**Essays from "The Guardian."** By Walter Pater. New library edition; 8vo, 149 pages. Macmillan Co. \$2. net.

**The Silence of Amor, and Where the Forest Murmurs.** By "Fiona Macleod" (William Sharp). Uniform edition, Volume VI.; with photogravure frontispiece, 12mo, 414 pages. Duffield & Co. \$1.50 net.

**A Pair of Blue Eyes.** By Thomas Hardy. With photogravure frontispiece. Pocket edition; 16mo, 454 pages. Harper & Brothers. Cloth, \$1.25; leather, \$1.25 net.

**The Glasses of Government, The Princely Pleasures of Kenilworth Castle, and Other Poems and Prose Works.** By George Gascoigne; edited by John W. Cunliffe, M. A. With portrait, large 8vo, 598 pages. G. P. Putnam's Sons. \$1.50 net.

**World's Classics.** New volumes: *Wives and Daughters*, by Elizabeth C. Gaskell; *Letters from High Altitudes*, by Lord Dufferin. Each 16mo. Oxford University Press.

#### VERSE AND DRAMA.

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**Tales of Men and Ghosts.** By Edith Wharton. 12mo, 438 pages. Charles Scribner's Sons. \$1.50.

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- A Cruise of the U. S. Practice Ship "S. P. Chase."** By Walter Wyman, M. D. Illustrated, 8vo, 227 pages. Grafton Press.

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- Artistic Homes.** By Mabel Tuke Priestman. Illustrated, large 8vo, 148 pages. A. C. McClurg & Co. \$2. net.
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(Continued on next page)

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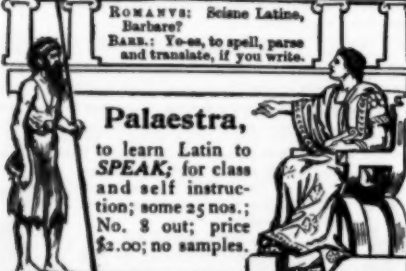
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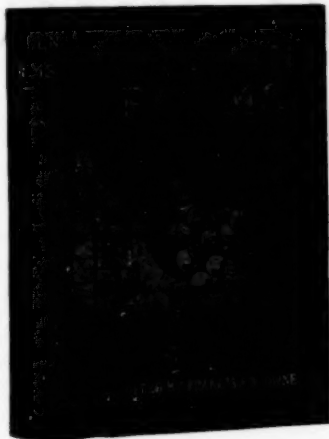
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